

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ

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ГОСПОДАРСТВА

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**ЗБІРНИК ТЕКСТІВ І ЗАВДАНЬ
З АНГЛІЙСКОЇ МОВИ**

**(для самостійної роботи студентів 1 курсу за спеціальністю
6.120100 - “Архітектура” (експеримент))**

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INTRODUCTION

The course is designed for the students of non-language higher educational institutions studying architecture.

It consists of five units and is expected to be covered during self-study.

Each unit consists of

- an authentic selected for reading, translation and study in class with the supervisor and one's own;
- vocabulary according to the topic. Architectural terms are mostly taken from the text;
- additional texts for reading.

The purpose of the course is to teach students working at English texts on their own and to increase the level of their knowledge.

UNIT I. ARCHITECTURE AND BUILDING ENVIRONMENT

Architecture: Its Forms and Functions

Architecture is the art of science of planning, building and structures. Without consideration of structural principles, materials, social and economic requirements a building cannot take form. But without aesthetical quality inherent in its form a building cannot be considered as a work of architecture as well.

From the very beginning of construction in human history lots of architectural skills, systems and theories have been evolved for the construction of the buildings, which have housed nations and generations of people in any kind of their activity. Writings on architecture, on the art of buildings, and on the aesthetical view of buildings exist in great number. The oldest book, which sets forth the principles, upon which buildings should be designed and which aim is to guide the architect, is the work of Varkus Vitruvius Pollio written in the first century B.C.

Architecture is an art. Its nowadays expression should be creative and consequently new. The heritage of the past cannot be ignored, but it must be expressed in modern terms. There exist an evident paradox in the coexistence of change and survival in every period of human civilization. This paradox of change and repetition is clearly illustrated in any architectural style.

Architecture is also the style or manner of building in a particular country or period of history. There are widely known examples of Gothic architecture all round the globe. During many centuries mankind admires the architecture of ancient Greece or Roman Empire as well.

Nearly two thousand years ago the Roman architect Vitruvius listed three basic factors in architecture. They are convenience, strength and beauty. These three factors have been present and are always interrelated in the best constructions till the 21st century. No true architect could think of any of them without almost automatically considering the other two as well. Thus, architectural design entails not only the necessity to study various solutions for convenience, structure, and

appearance as three separate processes. Architectural design also includes the necessity to keep in mind the constant interaction of these factors. It's impossible for an architect first plan a building from the point of view of convenience, and then make the design of a strong construction around his plan to shelter it. Then, as a final touch, try to adjust and decorate the whole to make it pretty. Any design evolving from such kind of work will produce only a confused, incoherent, and unsatisfactory building. When speaking about any truly great building we cannot but say that every element in it has a triple implication or significance.

This triple nature of architectural design is one of the reasons why architecture is a difficult art. It needs some unique type of imagination as well as long years of training and experience to make a designer capable of getting requite in the light of these three factors – use, construction, and aesthetical effect – simultaneously. The designer must have a good knowledge as of engineering so of building materials. This knowledge will enable him to create economically strong and practical construction. The designer, in addition, must possess the creative imagination, which will enable him to integrate the plan and the construction into the harmonious whole. The architect's feeling of satisfaction in achieving such integration is one of his/her (their) greatest rewards.

Key vocabulary/expressions

entail – спричиняти

evolve – розвиватися

incoherent – непослідовний

inherent – притаманний

heritage – спадщина

requite – винагорода

triple – потрійний

I. Translate the words keeping in mind their suffixes and prefixes:

a) Necessary – necessitate – necessity

- b) Evolve – evolution – evolutionist – evolutionary – evolutionary
- c) Architect – architectonic – architectonics – architectural – architecture

II. Answer the questions to the text

1. What is architecture?
2. What is the oldest book to set forth the principles of construction?
3. How should mankind deal with the heritage of the past?
4. What three basic factors in architecture were listed nearly two thousand years ago?
5. Why architecture is a difficult art?
6. What can we say about any truly great building?
7. What integration must an architect achieve?

III. Let's talk about architecture.

1. What famous Russian\English architects do you know?
2. Among Seven Wonders of the World there were some famous buildings and constructions. Do you know them?
3. What famous architectural complexes in Russia\ Ukraine do you know?
4. What do you think about your city\town architecture?

Grammar

1. Divide nouns into two columns Countable and Uncountable.

Wool, air, word, paper, hour, bread, water, sea, cheese, hero, music, friend, copper, armchair, ship, meat, furniture, money, timber, tree, ice, equipment, umbrella, advice, plate.

2. Write the plural.

Place, library, dress, watch, country, company, leaf, fox, mouse, city, man, woman, colony, foot, shelf, roof, photo, month, life, postman, child, potato, peach, glass, house, box.

FAMOUS ARCHITECTS OF THE WORLD.

Frank Lloyd Wright (18697-1959) is the greatest American architect to date. His work ranges over more than sixty years and is never repetitive, routine, or derivative According to *his* 'organic' philosophy, a building should have as few rooms as needed to meet the requirements; openings should be integrated with structure and form, as should lighting, furniture, ornament and any appliances (= equipment); the building should 'grow' easily from its site (= land); colours should be the warm, 'optimistic' earth tones and the hues (ВІДТІНКИ) of autumn; and the nature of materials should be revealed. Wright experimented with shapes other than the right angle, 30, 45, 60 and 120 degree angles were entering his work, both in plan and in elevation; also the circle, arc, and spiral. Wright evolved a new concept of interior space.

Le Corbusier, Charles-Edouard (Jeanneret) (1887-1966) was the most influential and the most brilliant of 20th century architects. He published and publicized a number of total plans for cities with a centre of identical skyscrapers, symmetrically arranged in a park setting, with lower building and complex traffic routes between. The formulas of Corbu's architectural typology are: the slab, the split-level dwelling unit, the sunbreaker, the pilotis and the roof garden. He advanced 'Le Modu-lor', the system of proportions based upon the male figure, used to determine the proportions of building units.

Mies van der Rohe, Ludwig (1886-1969) said "I don't want to be interesting, I want to be good." His true greatness as an architect was first revealed in the German Pavilion for the Barcelona Exhibition of 1929, with its open plan and masterly spatial (просторові) compositions, its precious materials - marble, travertine, onyx, polished steel, bottle-green glass - a sign of a striving after the

highest quality and the most immaculate (бездоганні) finishes (матеріали для остаточної обробки). The qualities that pervade all Mies's work are: cubic simplicity and a perfect precision (точність) of details.

Walter Gropius (1883-1969) like Mies was a German-American architect. Gropius was one of the first to use the elements of the International Modern style: glass curtain (завіса) walling, unrelieved cubic blocks, corners left free of visible supports (опори). Gropius was one of the greatest architectural teachers of the modern age. He organized the Bauhaus (= House of Building), the world's best architectural school of the late 1920s - the early 1930s. Later he taught architecture at Harvard.

1. Read and translate the dialogues.

Learn one of them or make up your own based on these dialogues, the underlined words will be of help to you.

Training of Architects Abroad

F.: **Can you tell me anything** about the training of architects abroad?

S.: **With pleasure.** Formal training of architects is of relatively recent origin .

F.: **Is** it really? Is it of relatively recent origin?

S.: There is no doubt about it. The first architectural school in America was the Massachusetts Institute of Technology (= MIT) opened in 1868.

F.: **And what about** other English-speaking countries?

S.: The first school in England which introduced architecture was Cambridge. This was in 1908. As far as I know in Australia the University of Sydney introduced architecture in 1918.

F.: I see, thank you very much indeed.

S.: You're welcome.

C.: Would you mind telling me about different types of institutions training architects abroad?

M; **I don't mind.** Besides the universities and technical schools, the 'private academies', 'master studios' and apprenticeship methods have all been avenues for the training of architects.

C.: What are the advantages (переваги) and shortcomings (недоліки) of each type, I wonder?

M.: **Generally** the university classes have been too (надто) overcrowded and too academic in their approach (підхід). The technical schools have **placed too much emphasis** (увага) on the practical aspects of building.

C.: Does this mean that other types have been much better?

M.: **I agree with you** in a sense, but the private academies and the master studios were dominated by strong individuals whose personal influence on the student was very pronounced. Though these academies and studios have been less conservative and more realistic in their instruction methods.

C.: Do all these types of training exist today?

M.: **I don't think so.** The private academies, master studios, and the apprenticeship methods have practically disappeared.

C.: **Thank you very much** for the information you've given.

M.: Don't mention it.

A.: **Could you tell me ...** where foreign would-be architects are trained at the present time?

B.: Willingly. Today all official training of architects is carried out in technical type colleges and universities.

A.: **Am I right in thinking that** they are government-sponsored or government-controlled institutions?

B.: Yes, you are right.

A.: What are the general trends in modern training, **I wonder? I mean** the curriculum (програма навчання) as a whole (вцілому).

B.: At present there is evidence that both types of institutions are moving away from their traditional methods. They are tending to organize more realistic courses to cope with the changing and emerging conditions of the practice of architecture.

A.: Where or in what countries is this taking place?

B.: **Well**, in western Europe, Great Britain, the USA, Japan as well as in Australia ... and in some other countries.

A.: **I would like to know** how many would-be architects are there in the developed countries now?

B.: **If my memory serves me well**, in the USA there are 37,000; in France - 16,000; in Great Britain - over 13,000; in Italy - 32,000.

A.: **I'm going to tell** you about the number of fully qualified architects in the highly developed countries.

B.: **I don't mind**. It would be interesting to know something about it. I'm afraid I don't remember the figures exactly.

A.: At present in the USA there are 38,000; in France - over 18,000; in the United Kingdom - over 21,000; in Italy - 32,000.

B.: I see, thank you.

A.: **It's a pleasure**.

UNIT II. GREEK AND ROMAN ARCHITECTURE

Ancient Greek architecture

The subject of my talk is Ancient Greek Architecture and Town Planning. My introduction is going to be very little. I'll give you one or two sentences. It is of interest to note that, commenting on the buildings on the Acropolis at Athens, Plutarch remarked: They were created in a short time for all time. Each in its fineness was even then at once age-old; but in the freshness of its vigour it is, even to the present day, recent and newly wrought (= worked, = made)'. In my view no better description of the aims and achievements of Greek architecture has ever been given. Have I made my point clear?

It is no exaggeration to say that the ambition of the ancient Greek architects was to discover eternally valid rules of form and proportion; to erect buildings human in scale yet suited to the divinity of their gods; to create, in other words, a classically ideal architecture. It should (also) be said that their success may be measured by the fact that their works have been copied on and off for some 2,500 years and have never been superseded. I dare say, though severely damaged, the Parthenon remains the nearly perfect building ever erected. I have forgotten to say that the Greeks derived much from other Mediterranean civilizations - the plan of the temple from Crete by way of Mycenae, the columnar form from Egypt, the capital from Assyria.

I'm coming on now to speak about Greek cities. The polis was the urban nucleus of the city state. I think the Greek city with its clearly defined limits, compact urban form and integrated social life, often represents unparalleled achievement to modern planners. The following is terribly informable. The basic elements of the typical Greek city plan comprise the acropolis, the enclosing city wall, the agora or market-place, residential districts, one or more leisure and cultural areas, a religious precinct (if separate from the acropolis), the harbour and port, and possibly an industrial district. I am convinced that the organization of these parts - with the exception of the last two - into a city is best exemplified by Priene. To all

this must be added that Hellenistic (after 323 BC) cities contained public fountains and theatres; specially devised council chambers; gymnasia, schools and libraries; even public baths and lavatories. It is worth mentioning that cities like Alexandria and Corinth had a limited form of street lighting.

Key vocabulary/expressions

- **district** *n* округ, діляниця
- **precinct** *n* (обгороджена) територія, прилегла до будівлі
- **derive** походити, отримувати
- **divinity** *n* божественність. святість
- **fineness** *n* тонкість, витонченність, високопробність
- **supersede** *v* звільняти, замінити, зд. перевершувати
- **trabeated** *a* (побудований) з балочним перекриттям, (стоечно-балочна система)

I. Answer the following questions:

1. What was the purpose of the ancient Greek architects?
2. What architectural elements had the Greeks imported from the neighbouring civilizations?
3. What principal components did the typical Greek city plan consist of?
4. How can you characterise the city plan of Priene?
5. Do you agree that the antique Greek city represents unparalleled attainment to modern planners? And why?
6. What types of buildings and small architectural features did the Greek cities also include?
7. What were the most important achievements of Ancient Greek architecture and town planning?

II. Fill gaps in the following sentences with the words given below, but first of all, translate them (words) from Ukrainian into English:

1. The ancient Greek architects tried to discover ... rules of form and proportion. 2. They wanted ... a classically ideal architecture. 3. Though ... damaged the Parthenon remains the nearly ... building ... erected. 4. The Greek city often represents ... achievement to modern urbanists. 5. The principal great ... of Greek architecture are its perfectly designed ... temples.

Досягнення, коли-небудь, досконалий, не маючий собі подібного, орнаментовані, з балочним перекриттям, створювати, завжди маючий силу, надійні, суворо, жорстоко.

III. Do you agree or not?

1. The ancient Greeks erected buildings inhuman in scale. 2. Their structures were unsuited to the divinity of their gods. 3. Ancient Greek architecture has never been imitated. 4. The Parthenon has not been damaged by time. 5. The Greeks had imported little from the architecture of other civilizations.

Orders of architecture

1. The orders are the highest accomplishment of the pillar and beam construction. In classical architecture, the order is a column with base (usually), shaft, and capital, and entablature, decorated and proportioned according to one of the accepted modes. The Greeks developed the Doric, Ionic, and Corinthian orders. The Romans added the Tuscan and Composite.

The entablature is the upper part of a classical order, between columns and pediment, consisting of architrave (the lowermost part), frieze (in the middle), and cornice (the uppermost part).

The columns have entasis or the slight swelling towards their centres. Its object is to correct the optical illusion that the column is thinner in the middle if its sides were straight or parallel.

2. The Doric is the oldest order subdivided into Greek Doric and Roman Doric. The former is the simplest and the most massive, it has no base, as on the Parthenon. **Its** stylobate usually has three high steps. The columns are about five

and a half diameters high. They have 20 elliptical flutes, separated only by sharp edges. The intercolumniation or clear space between the columns is about one diameter and a third. The height of the entablature is rather more than twice the diameter of the column. Roman Doric was like Greek Doric; but it did have a base, and was less massive.

3. The Ionic order originated in Asia Minor in the mid 6th century B.C. It is characterized by a moulded base; tall, slim column shafts with 24 semi-circular flutes separated by flat fillets. The columns are between eight and nine diameters high and a little more than two diameters apart. Its capitals have large volutes, or spiral scrolls. Its fascinating entablature has continuous frieze, usually dentils in the cornice. It was less heavy than the Doric and less elaborate than the Corinthian.

4. The Corinthian order was an Athenian invention of the 5th century B.C. It is the slenderest and most ornate of the three Greek orders. In its general proportions it is very like the Ionic. It is characterized by a high base, sometimes a pedestal; slim, fluted column shaft with fillets; bell-shaped capital with 8 volutes and two rows of acanthus leaves. It has an elaborate cornice. At first it was used for interiors only. Generally speaking, there are very few Greek examples. It was much used by the Romans for its showiness. The Roman abacus was sometimes enriched with egg-and-dart, as were also parts of the architrave. The Roman cornice was very richly treated and often has modillions carved with acanthus.

5. The Tuscan order is a simplified version of the Roman Doric, having a plain frieze and no mutules in the cornice. The columns are unfluted. The mouldings are fewer and bolder.

6. The Composite order is a late Roman combination of elements from the Ionic and Corinthian orders. This order is really a variety of the Corinthian. Its abacus has the plan of the Corinthian abacus - a square with convex sides. Under the projecting angles there are large volutes placed diagonally and, in some cases, springing from behind the band of egg-and-dart borrowed from the Ionic.

7. Any order whose columns or pilasters rise through two or more storeys of a building is called the **Colossal order**. Sometimes it is also named the Giant or

Grand order. Its opposite is the Miniature or **Dwarf order**. The Romans applied it to windows or tabernacles (= decorative niches often topped by canopies and housing statues).

Key vocabulary/expressions

- **bold** а сміливий, хоробрий; чіткий
- **convex** а вигнутий
- **egg-and-dart** іоніки зі стрілками в проміжках
- **fascinating** а привабливий
- **fillet** *n* поясок; вузька пов'язка, стрічка
- **shaft** *n* ствол, стержень (колони),
- **swelling** *n* припухлість, розбухання; випуклість
- **treat** *v* обробляти

I. Find the following English equivalents in the text:

ордер; база; антаблемент; колона; доричний; іонічний; коринфський; тосканський; композитний; архитрав; фриз; карниз; центр; оптична ілюзія; діаметр; еліптичний; интерколумний, дважди; спіраль(ний); волюти, акант(овий); ентазіс; дентикули (зубчики); діагональ(ний); п'єдестал; модильони; мутули; капітель; характеризується; пілястр

II. Change the underlined words for their contextual synonyms which are given below:

1. The **entablature consists of** the architrave, frieze and cornice. 2. The Tuscan order is a **simplified version** of the Roman Doric, **having a plain** frieze. 3. The Corinthian is the **slenderest** and **most ornate** of the three Greek orders.

entablement, trabeation; comprises, incorporates, includes, is subdivided into; as well as, plus; primitivized; variant, variety; with; unenriched, undecorated,

unornamented; slimmest, most elegant; richly embellished, sumptuously adorned; Hellenic.

III. Choose the correct noun from the list below to the adjective from the sentence.

1. A clear space between the columns. 2. The upper part of a classical order between the columns and pediment. 3. The middle part of the entablature. 4. The slight swelling towards the centre of a column. 5. The spiral scrolls of the Ionic and Corinthian capitals. 6. A particular style of column with its entablature, having standardized details. 7. The lowest part of the entablature. 8. The topmost member of a column, pilaster, or anta. 9. The uppermost member of the capital of a column. 10. Any continuous base, plinth, or pedestal, upon which a row of columns is set.

entasis, volutes, intercolumniation, entablature, abacus, frieze, capital, stylobate, architrave, order.

IV. Put questions to the underlined words:

1. The world is becoming *more* and *more* urban. 2. The interiors are *richly* decorated. 3. The Baroque school was *short-lived* in Britain. 4. The interiors have *been modernized*. 5. The exterior will have columns of *dark* grey stone. 6. The building could have a *complicated* plan. 7. The Romans built on a *grand* scale. 8. F.L. Wright, Le Corbusier and Mies van der Rohe have *all made use of* stone. 9. The town should be *comfortable* and *beautiful*. 10. Architects have *to familiarize themselves with* all new developments in computer technology. 11. Nowadays we must *think* about the architecture of the 21st century.

Famous ancient greek architects

Erechtheion, Erechtheum, a temple on the Acropolis in Athens (421-405 B.C.); the most important monument of the Ionic style, including a fine example of a porch of caryatides.

Monument of Lysicrates, a choragic monument in Athens to the victory in the contests won by Lysicrates in 334 **B.C.** when he was leader of the chorus. From a slender square base rises a small round temple; six engaged Corinthian columns surround its circular wall and support the entablature, on the frieze of which there is a representation of a scene in the legend of Dionysus; over the entablature is a flat dome made of a single block of marble and from the center of the roof rises a finial of acanthus leaves, formerly crowned by the tripod which was the prize of victory. It is the earliest known instance of the Corinthian order used on the exterior.

I. Find illustrations of the Orders of the architecture, speak about them.

II. Make a report on the topic "Orders of the architecture".

I. Making a report. If you are going to make a report based on material in English the first thing you should do is to read carefully the text, article. Then you make a list of unknown words, terms, word-combinations. Then you reread, retranslate and make your choice of points, ideas, thoughts you are going to include in your own report. After that you make a plan to the report.

The Oxford Academy worked out Pattern Plan of a Report given below.

Let us consider it. It consists of 8 items. Translate it. Read it. Learn the vocabulary to the text, enlarge it with some more unknown words or word-combinations, make your own plan base on the material of the text and make a report on the topic. Use some additional material.

II. The Plan to a Report.

- | | | |
|--|---------------------|--|
| 1. Greeting/ | Introducing itself. | Beginning of your speech |
| 2. Introducing the subject. | | |
| 3. Describing the sequence | | Outline of what you intend to speak on |
| 4. Starting the presentation of itself | | |
| 5. Moving on to the next point | | Subject Matter, Essence |

6. Summarizing

7. Concluding

8. Thanking/ Inviting questions

End of your speech

I. Read and translate the text:

Propylaea

The **Propylaea**, **Propylea** or **Propylaia** (Greek Προπυλαία) is the monumental gateway that serves as the entrance to the Acropolis in Athens. The word *propylaia* is the prefix *pro* (before or in front of) plus the plural of the Greek *pylon* or *pylaion* (gate), meaning literally that which is before the gates, but the word has come to mean simply *gate building*. The Brandenburg Gate of Berlin is specifically copied from the central portion of the Propylaea.

The Propylaea was built under the general direction of the Athenian leader Pericles, but Phidias was given the responsibility for planning the rebuilding the Acropolis as a whole at the conclusion of the Persian Wars. The building was designed by the architect Mnesicles. Construction began in 437 BCE and was terminated in 431, when the building was still unfinished.

The Propylaea was constructed of white Pentelic marble and gray Eleusinian marble or limestone, which was used only for accents. Structural iron was also used, though William Bell Dinsmoor — "Structural Iron in Greek Architecture," *American Journal of Archaeology*, XXVI, 1922 — analyzed the structure and concluded that the iron weakened the building. The structure consists of a central building with two adjoining wings on the west (outer) side, one to the north and one to the south. The core is the central building, which presents a standard six-columned Doric façade both on the West to those entering the Acropolis and on the east to those departing. The columns echo the proportions (not the size) of the columns of the Parthenon.

The central building contains the gate wall, about two-thirds of the way through it. There are five gates in the wall, one for the central passageway, which was not

paved and lay along the natural level of the ground, and two on either side at the level of the building. The central passageway was the culmination of the Sacred Way, which led to the Acropolis from Eleusis.

Entrance into the Acropolis was controlled by the Propylaea. Though it was not built as a fortified structure, it was important that people not ritually clean be denied access to the sanctuary. In addition, runaway slaves and other miscreants could not be permitted into the sanctuary where they could claim the protection of the gods. The state treasury was also kept on the Acropolis, making its security important.

The gate wall and the eastern (inner) portion of the building sit at a level five steps above the western portion, and the roof of the central building rose on the same line. The ceiling in the eastern part of the central building was famous in antiquity, having been called by Pausanias (about 600 years after the building was finished) "...down to the present day unrivalled." It consisted of marble blocks carved in the shape of ceiling coffers and painted blue with gold stars.

The wings to the right and left of the central building stood on the same platform as the central building but were much smaller, not only in plan but in scale. Like the central building, the wings use Doric colonnades and Doric entablatures. However, the central building also has an Ionic colonnade on either side of the central passageway between the western (outer) Doric colonnade and the gate wall. This is therefore the first building known to us with Doric and Ionic colonnades visible at the same time. It is also the first monumental building in the classical period to be more complex than a simple rectangle or cylinder.

The wing on the north (to the left as one enters the Acropolis) was famous in antiquity as the location of paintings of important Greek battles. Pausanias reports their presence, but few scholars believe the room was planned to hold them. Recent scholarship, following the lead of John Travlos (*Pictorial Dictionary of Ancient Athens*, New York, 1971), has taken the northern wing to have been a room for ritual dining. The evidence for that is the off-center doorway and the position near the entrance to the Acropolis.

The wing on the south, though much smaller, was clearly designed to appear to be symmetrical. It seems only to have functioned as an access route to the Temple of Athena Nike.

There were two wings planned for the east side of the Propylaea, facing in to the Acropolis. Preparations for both wings are apparent at the eastern end of the central building and along the side walls, but it seems that the plan for a southern wing was abandoned early in the construction process since the old fortification wall was not demolished, as required for that wing. The north wing was not built either.

To the right of the Propylaea and further west, on the raised bastion prepared for it, stood the Temple of Athena Nike. As a result of the outbreak of the Peloponnesian War between Athens and Sparta in 431 BC, the Propylaea was never completed. Not only are the eastern wings missing, the wall surfaces were not trimmed to their finished shapes, and lifting bosses remain on many blocks.

The Propylaea survived intact through the Greek, Roman and Byzantine periods. During the period of Latin Empire, it served as the palace of the de la Roche family, who held the title Duke of Athens from 1204 to 1311. It was severely damaged by an explosion of a powder magazine in 1656. A tower of French or Ottoman date, erected on the south wing, was pulled down in 1874.

Today the Propylaea has been partly restored, since 1984 under the direction of Dr Tasos Tanoulas, and serves as the main entrance to the Acropolis for the many thousands of tourists who visit the area every year. In the period before the 2004 Olympic Games in Athens, the Propylaia was shrouded in scaffolding as restoration work was undertaken.

Key vocabulary/expressions

gateway – вхід

limestone – вапняк

wing – крило

demolish – руйнувати

scaffolding - леса

II. Answer the questions:

- a) What is Propylaea?
- b) How was Propylaea built?
- c) Out of what materials was Propylaea built?
- d) What did Propylaea serve for during Latin Empire?
- e) What is the today of Propylaea?

III. Find in the text English equivalents of the following Russian words:

- ворота
- мрамур
- вапняк
- незайманий
- часть

IV. Define whether the following statements are true or false:

- a) The Propylaea was constructed of white Pentelic marble and grey Eleusinian marble or limestone, which was used only for accents.
- b) Entrance into the Acropolis was not controlled by the Propylaea.
- c) The Propylaea was constructed of white Pentelic marble and gray Eleusinian marble or limestone, which was used only for accents.

IV. Retell the text

Grammar

Which question word is used to put the question to the bold type word or expression?

- A) Who B) How C) What
D) Where E) When F) Why

1. Jack phoned **Ann**.
2. **Janet** likes spaghetti very much.
3. We can start work **on Monday**.
4. The last **exercise** was the easiest.
5. Jane met her friends at **a party**.
6. She doesn't want to dance with **you**.
7. He's worried about **the test**.
8. We have seen this film **three** times.
9. My friend's family has got a flat **on the sixth floor**.
10. It isn't cold in England in **the winter**.
11. We are going to **the cinema** tonight.
12. Jack was upset **because he wasn't invited to the party**.
13. I'd like to listen to **the radio**.
14. We went on an excursion **by bus**.

15. I borrowed money from **my friends**.

UNIT III. EGYPTIAN ARCHITECTURE

Ancient Wonders of the World

The Great Pyramides the only one of the Seven Wonders of the Ancient World that still stands. It was built at the order of the Pharaoh Cheops, who once ruled Egypt. More than 100,000 slaves laboured for twenty years to build it. They had no machines, not even carts — all the work was done by human strength alone. Yet each huge block was so well laid that the Pyramid has stood for 5,000 years.

Near the Great Pyramid in Egypt stands a huge sculptured rock called the *Sphinx*. The face is that of a man, perhaps the Pharaoh Khafre who had it built almost 5,000 years ago. But the body is that of a lion, and between its great stone paws is a small temple. Since no one knows exactly why the Sphinx was built, it remains a symbol of mystery — a riddle.

In Babylon, one of the great cities of the Ancient World, there was a famous garden which amazed visitors for hundreds of years. It was called the *Hanging Gardens*, because it was built along arches and towers and looked like a wall of flowers and green shrubs. The garden was kept alive by a hidden pool on the highest terrace, from which the water was drawn to appear in a series of fountains. The gardens were built by King Nebuchodnozzor, who is mentioned in the Bible as the cruel conqueror of Jerusalem.

The greatest god of the ancient Greeks was Zeus, for whom the Roman name was called Jupiter. The greatest *statue of Zeus* was at Olympia, where the famous Olympic Games were held in its honour. The statue was 40 feet high — about seven times a man's bight — and was made of marble, decorated with pure gold and ivory. After 1,000 years, an earthquake tumbled it down.

The temple of Artemis is one of the most famous temples of the ancient world. It stood for 600 years in Ephesus, a great city of Syria. The temple was sacred to

Artemis, also called Diana, goddess of the moon. The finest sculptors and painters of Greece decorated this beautiful building, which was destroyed by the barbaric Goths. Only a few pieces of statues columns remained. They were dug up by modern scientists.

Few remember the tiny kingdom of Caria, which once flourished in what is now southwestern Turkey. But the name of its king, Mausolus, is known because of the word "mausoleum"—a massive tomb. The original *Mausoleum*, built in memory of this king by his widow, Queen Artemisia, was so magnificent that it was one of the Wonders of the Ancient World.

Rhodes, an island near Greece, was one of the richest and busiest towns of the ancient world. Standing across the entrance to its big harbour, was a huge statue of the sun god Helios, famous as the *Colossus of Rhodes*. Although ships sailed beneath these giant feet, the Colossus was not as large as the American Statue of Liberty.

The most famous lighthouse in ancient times was *the Pharos* of Alexandria built by Alexander the Great. It guarded the harbour of Alexandria, in Egypt, and light atop a high tower could be seen for sixty miles. To keep the beacon the powerful electric lamps behind glass lenses used in our lighthouses were not yet.

Answer the questions to the text

1. What is a mausoleum?
2. Who destroyed the Temple of Artemis?
3. Describe the Hanging Gardens.
4. Where was the greatest statue of Zeus?
5. What is Rhodes famous for?
6. Why was the Pharos built?

Egypt

The urban culture of Egypt also developed very early. Its political history was more stable, however, with strong continuity in the development and conservation of tradition. Also, granite, sandstone, and limestone were available in abundance. These circumstances, in a cultural system conferring enormous power on rulers and priests, made possible the erection, over a long period of the most awesome of the world's ancient monument.

Each Egyptian ruler was obsessed with constructing a tomb for himself more impressive and longer lasting than that of his predecessors. Before the 4th Dynasty (began 2575 BC) Egyptian royal burial took the form of the mastaba, an archetypal rectangular mass of masonry. This form evolved into the step pyramid and finally into the fully refined pyramid, of which the largest and best preserved are those of Khufu and Khafre, both dating from about 2500 BC, at Giza near Cairo. These immense monuments testify to the pharaohs' vast social control and also to the fascination of their architects with abstract, perfect geometrical forms, a concern that reappears frequently throughout history.

Egyptians built temples to dignify the ritual observances of those in power and to exclude others. Thus, they were built within walled enclosures, their great columned halls (hypostyles) turning inward, visible from a distance only as a sheer mass of masonry. A hierarchical linear sequence of spaces led to successively more privileged precincts. In this way was born the concept of the axis, which in the Egyptian temples was greatly extended by avenues of sphinxes in order to intensify the climactic experience of the approaching participants. The temples also introduce the monumental use of post-and-lintel construction in stone, in which massive columns are closely spaced and bear deep lintels.

The best-known Egyptian temples are in the mid-Nile area in the vicinity of the old capital, Thebes. Here are found the great temples of Luxor, Al Karnak, and Deir al Bahri (15th-12th century BC) and Idū (3rd century BC).

Answer the questions:

1. When did the urban culture of Egypt develop?
2. What materials were available in Egypt?
3. What did each Egyptian ruler want to do?
4. Why did Egyptians build temples?
5. What are the best-known Egyptian temples?

Egyptian Art and Architecture

Today, we look at Egyptian art primarily in museums or in books. For the Egyptians, however, the objects now regarded as art were made to serve a particular purpose, usually a religious one. For example, temples were decorated with paintings and filled with statues of gods and kings in the belief that doing this served the gods, showed devotion to the king, and maintained the order of the universe. The Egyptians wore jewelry and *amulets* (charms) not only as decoration, but because they believed these items protected them against harm. They buried their dead with jewelry and amulets for the same reason: to protect against the perils of the afterlife.

Most Egyptians never saw the art that is now displayed in museums, because only kings and members of the ruling elite were allowed to enter temples, tombs, and palaces. But the Egyptians had in mind another audience for their art: the gods and, for the art in tombs, the spirits of people who had died.

Artists in ancient Egypt joined workshops and worked in teams to produce what their patrons—the king and the elite—needed. For this reason, few works can be attributed to individuals. Religious beliefs largely dictated what artists created, especially the paintings and statues that filled Egyptian temples and tombs. Artists endlessly repeated the same themes and subjects, changing them only when beliefs changed. (A rare change came around 1350 BC, for example, when the sun god Aton gained more prominence than ever before.) The style of depicting these themes and subjects, by contrast, changed from one generation of artists and

patrons to the next. For example, during the 18th dynasty (1550-1307 BC) there was a shift from painting the human figure in a rather stiff and rigid posture to using curved lines and varied poses. But most of the changes were more subtle.

The most important buildings in ancient Egypt were temples, tombs, and palaces. Temples housed rituals for the worship of the gods. Tombs served as the burial locations for the king and the elite. The king lived in the palaces, where he performed governmental and religious duties. Because many cities, towns, and villages in Egypt today occupy the sites of ancient palaces and surrounding settlements, these buildings disappeared over the years as new buildings went up. By contrast, many ancient Egyptian temples and tombs have survived because they were located in the desert, or at the edge of the desert, where few people lived and little construction occurred.

I. Answer the questions:

1. What purpose did Egyptian art serve?
2. What were temples decorated with?
3. Why did Egyptians bury their dead with jewelry and amulets?
4. What changes in painting were made during the 18th dynasty?
5. What were the most important buildings in ancient Egypt?
6. Why have Egyptian temples and tombs survived nowadays?

II. Match two columns.

1. Egyptian	a) duties
2. particular	b) desert
3. jewelry and	c) art
4. religious	d) purpose
5. human	e) amulets
6. burial	f) beliefs
7. governmental	g) figure
8. the edge of	h) locations

Royal tombs and pyramids

The royal tombs and pyramids of ancient Egypt were elaborate structures with important religious purposes. They were located along the Nile River, the vital waterway that runs the length of the country. For about 2,000 years, until the end of the New Kingdom in 1070 BC, royal tombs were built on the Nile's west bank. Because the sun set in the west, Egyptians believed that the western desert was the entrance to the underworld, or *duat*, where the dead dwelled and through which the sun passed at night.

The kings of the 1st Dynasty (2920 BC-2770 BC) were buried in the cemetery of their ancestors at Abydos in southern Egypt. Their burial sites were built of mud brick (bricks baked in the sun) and consisted of two parts: a tomb in the desert where the king was buried, and a rectangular funerary enclosure at the desert's edge, where rituals were performed. A pair of stone slabs called *stelae* marked the tombs and bore the name of the royal occupant. In the 2nd Dynasty (2770 BC-2649 BC), most royal burials were moved north to the cemetery of Şaqqārah, which served the capital city of Memphis, but the last two kings were buried at Abydos.

Within the tomb enclosure of the last king of the 2nd Dynasty, Khasekhemwy, archaeologists have excavated a square brick mound. This mound was probably the forerunner of the first pyramid, which is known as the Step Pyramid at Şaqqārah.

The Step Pyramid was built by King Djoser, who ruled from 2630 BC to 2611 BC, during the 3rd Dynasty (2649 BC-2575 BC). In its final form it consisted of six huge, square tiers of decreasing size, placed one on top of the other to a height of nearly 60 m (200 ft). Its diminishing tiers resemble steps. The Step Pyramid stood in the middle of a rectangular enclosure. Also within the enclosure were various other buildings, some of which could be entered, while others had no doors. These buildings functioned only for the spirit forms of the dead king and the gods, who were believed to be able to pass through the thick rock walls.

Unlike the earlier mud-brick tombs, the entire complex at Şaqqārah was built of stone; however, similarities show that the complex evolved from the earlier tombs and funerary enclosures at Abydos. The Şaqqārah design combined the tomb and funerary enclosure so that the burial, placed under the pyramid, lay within the funerary enclosure.

King Sneferu built the first true pyramid with smooth sides at the beginning of the 4th Dynasty (2575 BC–2467 BC), and Egyptian kings continued to use pyramids for burial through the 12th Dynasty. The best-known pyramids were built on the Giza plateau for three 4th Dynasty kings: Khufu, Khafre, and Menkaure. Each pyramid is just one element in a line of structures that form a burial complex. The complex begins at the east, with a temple on a harbor at the edge of the cultivated land in the Nile Valley. From this valley temple, where the king's body was first brought by boat, a long, covered causeway runs west into the desert to a pyramid temple. To the west of the temple is the pyramid itself, inside of which the king's body was placed. Inside the temple, rituals performed for the king included the offering of food and drink to nourish his *ka*-spirit (life force).

The Egyptian pyramids served as more than a place to put the king's dead body. They were places of transformation that enabled the king to pass into a new stage of life. The east-west orientation of each pyramid complex paralleled the daytime course of the sun as it rises and sets. The burial chamber represented the duat through which the sun traveled from west to east at night before rising in the eastern sky at dawn. While the king's body lay in its coffin, his *ka*-spirit was nourished by rituals that priests performed in the pyramid temple, and his *ba*-spirit (personality, or individual identity) joined the sun, triumphantly leaving the duat at sunrise to travel across the sky. At night it sank with the sun back into the duat to rejoin the king's body and *ka*-spirit, and here it was renewed before leaving the tomb again in the morning. In this way the dead king achieved eternal existence.

After the Middle Kingdom ended in 1640 BC, the Egyptians stopped building royal pyramids, and in the New Kingdom (1550 BC–1070 BC), kings were buried

in tombs at Thebes in the Valley of the Kings, where the burial site of King Tutankhamun was found in 1922. The Valley of the Kings is a rocky desert area with high cliffs. The Egyptians cut the tombs into the cliffs. The tombs typically consisted of a series of corridors, steps, and rooms that ended in a burial chamber. The door to the tomb formed a point of transition from the world of the living to the world of the dead, so that the tomb represented the duat.

In the New Kingdom's 18th Dynasty, tombs were mostly undecorated, except for the burial chamber. In the 19th Dynasty (1307 BC–1196 BC) and 20th Dynasty (1196 BC–1070 BC), decoration extended to the tomb entrance, where the sun's passage was depicted through the duat at night until its rise, regenerated, in the morning. The dead king, who was identified with the sun god, achieved new life by taking part in the eternal cycle of the sun. Because the narrow Valley of the Kings lacked space for temples in which to honor the king, these were separated from the tomb and built where the desert's edge met the cultivated regions.

By the end of the New Kingdom, the Egyptians no longer built royal tombs in the desert, perhaps because of the difficulty of protecting these isolated spots from tomb robbers. Instead, tombs began to be built inside the most important temple complex in the king's capital or native city. Most New Kingdom royal tombs were smaller than those of earlier dynasties, and few of their associated buildings have survived. The Ptolemaic kings of the era following the Late Period, which ended in 332 BC, were buried in Alexandria, which was their capital city.

I. Answer the questions:

1. What was the purpose of the royal tombs and pyramids of ancient Egypt?
2. Where the royal tombs and pyramids were located?
3. How the first pyramid is called?
4. What was special about the burial chamber?
5. When did the Egyptians stop building royal pyramids?
6. Where kings were buried?

7. What was achieved by the end of the New Kingdom?

II. Give English equivalents for the following words:

- ховати
- годувати, живити
- огорожа
- скеля
- перехід
- храм
- пустеля
- королівство

III. Define whether sentences are true or false:

1. The royal tombs and pyramids of ancient Egypt were elaborate structures with important religious purposes.
2. For about 2,000 years royal tombs were built on the Nile's east bank.
3. Their burial sites were built of mud brick and consisted of two parts.
4. The Step Pyramid was built by King Djoser.
5. The Step Pyramid consisted of seven huge, square tiers of decreasing size, placed one on top of the other.
6. The Egyptian pyramids were not only a place to put the king's dead body.
7. The east-west orientation of each pyramid complex paralleled the daytime course of the sun as it rises and sets.
8. The tombs typically consisted of a series of corridors, steps, and rooms that ended in a hall.
9. New Kingdom royal tombs were bigger than those of earlier dynasties.

Grammar

Choose either the Present Simple or Present Continuous in the following sentences.

1. The coffee _____ (to taste) delicious.
2. We _____ (to look for) someone who _____ (to want) to make money.
3. John _____ (to play) in the school team this season.
4. If you _____ (not to listen) to the radio, please _____ (to switch) it off.
5. Don't disturb him. He _____ (to smell) flowers in the garden.
6. The cook _____ (to taste) the soup to see if it is right.
7. I _____ (to like) this cake, I _____ (to taste) almond in it.
8. I _____ (not to want) to go anywhere. I _____ (to have) a headache. I _____ (to feel) tired.

UNIT IV. ROMAN ARCHITECTURE

Roman temples

The Roman temple, like the Greek and Etruscan, was primarily designed to house the statue of the deity to which it was dedicated. The fact that it was not designed for a congregation meant that temple builders were generally more interested in impressive exteriors than spacious interiors. Roman temples continued to be influenced by Etruscan design even when the architectural detail had become fully Hellenistic. Characteristic features of Etruscan temples were a high podium approached frontally by a flight of steps, axial disposition, closed back wall and strong frontality, often made more emphatic by a large columnar pronaos. Of the three main temple plans used by the Etruscans the type with a deep pronaos and two columns in line with the cella walls seems to have had the most influence upon the Romans. Another type, described by Vitruvius as having a width to length ratio of 5:6, has its front half devoted to a columnar pronaos and the rear to three cellae. *Alae* (wings) could sometimes take the place of the lateral cellae, in which case the columns run around three sides of the temple. The largest of all Etruscan temples was the Temple of Jupiter on the Capitoline Hill in Rome (509 BC, destr. 83 BC), the podium of which (62.25×53.30 m) had *alae*, three cellae and a pronaos containing three rows of six columns, each 16.89 m high. Etruscan temples had extremely wide eaves, no doubt to protect the mud-brick walls from rain, and brightly painted terracotta revetments. After the expulsion of the Etruscan kings in 510 BC, the Romans continued to build their temples in the Etruscan style as late as the 2nd century BC. The capitolium at Cosa in southern Etruria (c. 175–c. 150 BC) largely follows Vitruvius' prescription for the triple-cella temple and had the same wide, spreading eaves and brightly painted terracotta revetments as its Etruscan antecedents.

As a result of Rome's military involvement with Asia Minor and Greece, which culminated in the sack of Corinth in 146 BC, Greek architects were brought to

Rome and built the first Hellenistic marble temples. These must have been as sensational in 2nd-century BC Rome as the elegant Palladian architecture of Inigo Jones was in 17th-century London. The Temple of Jupiter Stator (146 BC), the first temple in Rome to be built entirely of marble, was the work of Hermodoros of Salamis. The circular Corinthian temple in the Forum Boarium, Rome (late 2nd century BC), with Pentelic marble columns resting on a three-stepped stylobate instead of a podium, was probably also the work of a Greek architect. While such direct imports influenced the Romans in their acceptance of the Hellenistic style, Roman temples usually followed the traditional Etruscan plan and were normally built in such local materials as travertine and tufa. The 'Temple of Portunus' in the Forum Boarium and the Temple of Hercules at Cori (both late 2nd century BC) are good examples of this combination of a traditional ground-plan with Hellenistic architectural details. The Hellenistic style was rapidly assimilated, and by the last quarter of the 2nd century BC a new generation of architects had begun a series of boldly innovative projects such as the Sanctuary of Fortuna Primigenia, the elegant columnar façades of which conceal massive stepped terraces supported on concrete vaults. The culminating feature of the long processional path is the circular sanctuary building at the top of a hemicycle of steps, which was used for theatrical performances. The theatre/temple tradition of Latin sanctuaries such as Gaii (c. 160 BC) was a long one. The Theatre of Pompey (55 BC), Rome's first permanent theatre, had a temple at the top of its *cavea* (seating section) as did many provincial theatres, especially in North Africa.

Julius Caesar initiated many building projects that did much to change the face of Roman architecture. His new forum, the Forum Julium, completed by Augustus, was a rectangular enclosure surrounded on three sides by a double portico of columns and dominated on the fourth by the Temple of Venus Genetrix, a type that was to be extremely influential both in the provinces and in Rome itself. The earliest temple built by Augustus, the Temple of Apollo on the Palatine (36–28 BC), was of white Carrara marble, a material that was to transform Rome. Another,

the Temple of Divus Julius in the Forum Romanum (29 BC), has a fairly orthodox hexastyle porch in front of the cella, but the podium rises sheer from the pavement and was accessible by two staircases at the sides of the temple; this allowed it to be used as a speaker's platform, a feature that influenced temples as far away as Leptis Magna. Although Augustus built an enormous number of temples, three broad phases can be detected: an experimental period, which produced rich and unorthodox buildings, such as the Temple of Apollo Sosianus (20 BC), in which the Roman version of the Corinthian order had not yet been fully developed; a classicizing period culminating in the Forum Augustum (2 BC), which has details inspired by the architecture of 5th-century BC Athens; and the late Augustan period, which witnessed the full development of the Roman Corinthian order, including the double scrolled modillions supporting the cornice. In this last period there was a return to rich detailing, for example in the Temple of Castor (AD 6) and the Temple of Concord (AD 10), both in Rome.

Few temples were built during the Julio-Claudian period (AD 14–68), apart from the Temple of the Deified Claudius (AD 54, completed by Vespasian AD 69). It was built on a large rectangular platform (180×200 m), the surviving façade of which is of interest because of the heavily rusticated masonry typical of some Claudian buildings. According to the Severan marble plan of Rome (AD 205–8; Rome, Antiqua. Com., on dep. Rome, Pal. Braschi) there was a garden surrounding the temple, which had a fairly conventional hexastyle prostyle plan. Vespasian's Templum Pacis (AD 71–5) is set within a colonnaded precinct planted as a formal garden, with the temple facing the shorter axis of the forum. The temple is unusual in that the columns of the porch are in line with the columns of the south colonnade and the bulk of the temple itself is joined to the buildings either side. The Temple of the Deified Vespasian, begun by Titus c. AD 79 and completed by Domitian, is notable for its rich architectural ornament, typical of the period. The succeeding reign of Trajan marks a reaction against Flavian exuberance and a return to purer Augustan ornament, as can be seen in Trajan's Forum. The Temple

of the Deified Trajan, completed by Hadrian, is set on the main axis of the forum but is separated from it by the huge bulk of the Basilica Ulpia. The Severan marble plan shows it to have been an octastyle building, which must have had columns larger than those in the porch of the Pantheon, to judge by the single visible Corinthian capital (h. 2.12 m) and its grey granite shaft (diam. c. 2 m).

II. Answer the questions:

- a) How was the Roman Temple designed?
- b) What was the result of Rome's military involvement with Asia?
- c) What did Julius Caesar do for Roman architecture?
- d) During what periods temple building was popular?

III. Find in the text English equivalents for the following Russian words:

- храм
- риса
- ганок
- колонада
- оточенный
- четверть

IV. Define, whether the following statements are true or false:

a) As a result of Rome's military involvement with Asia Minor and Greece, which culminated in the sack of Corinth in 146 BC, Greek architects were brought to Rome and built the first Hellenistic marble temples.

b) No temples were built during the Julio-Claudian period (AD 14–68), apart from the Temple of the Deified Claudius (AD 54, completed by Vespasian AD 69).

c) Julius Caesar initiated many building projects that did much to change the face of Roman architecture.

d) The largest of all Etruscan temples was the Temple of Jupiter on the Capitoline Hill in Rome.

e) The Temple of the Deified Vespasian, begun by Titus *c.* AD 79 and completed by Domitian, is notable for its rich architectural ornament, typical of the period.

f) The Temple of the Deified Trajan, completed by Hadrian, is set on the main axis of the forum but is separated from it by the huge bulk of the Basilica Ulpia.

V. Match the two columns:

1. impressive	a) shaft
2. mud-brick	b) vaults
3. concrete	c) walls
4. theatrical	d) exteriors
5. building	e) performances
6. large rectangular	f) projects
7. architectural	g) platform
8. granite	e) ornament

I. Read and translate the text:

Trajan's Forum

The forum was built on the order of Emperor Trajan with the spoils of war from the conquest of Dacia, which ended in 106. The Fasti Ostiensi (see Fasti) states that the Forum was inaugurated in 112, while Trajan's Column was inaugurated in 113.

To build this monumental complex, extensive excavations were required: workers eliminated the sides of the Quirinal and Capitoline (Campidoglio) Hills, which closed the valley occupied by the Imperial forums toward the Campus Martius.

It is possible that the excavations were initiated under Emperor Domitian, while the project of the Forum was completely attributed to the architect Apollodorus of Damascus, who also accompanied Emperor Trajan in the Dacian campaign.

During the time of the construction, several other projects took place: The Markets of Trajan were constructed, Caesar's Forum (where the Basilica Argentaria was built), and the Temple of Venus Genetrix were renovated.

Structure

The Forum was built from a vast piazza with porches on two sides, with the Basilica Ulpia at one end, and decorated by a large equestrian statue of Trajan. The piazza was cobbled with rectangular blocks of white marble.

Post-Roman history

The Trajan Forum continued to be used after the fall of the Roman Empire. In the mid-4th century, Constantine II, while visiting Rome, was amazed by the huge equestrian statue of Trajan and by the surrounding buildings. In the mid-9th century, the marble cobble blocks of the piazza were systematically taken for re-use, because of the good quality of the lime. At the same time, the pavement was restored in wrought as a sign that the piazza was still in use as a public space.

Trajan's Column is a monument in Rome raised by Apollodorus of Damascus at the order of emperor Trajan. It is located in Trajan's Forum, built near the

Quirinal Hill, north of the Roman Forum. Finished in 113, the spiral bas-relief commemorates Trajan's victory in his military campaigns to conquer Dacia.

The structure is about 30 meters (98 ft) in height, 38 including its large pedestal. The shaft is made from a series of 18 colossal Carrara marble drums, each weighing about 40 tons, with a diameter of about 4 metres (13 ft). The 200 meter (656 ft) frieze winds around the shaft 23 times. Inside the shaft, a spiral staircase of 185 stairs provides access to a viewing platform at the top.

Originally, the column was topped with a statue of an eagle, and later by a statue of Trajan himself. In 1588, it was replaced by a statue of St. Peter (which still remains) by Pope Sixtus V.

The relief

The relief portrays Trajan's two victorious military campaigns against the Dacians; the lower half illustrating the first (101-102), and the top half illustrating the second (105-106). The scenes depict mostly the Roman army in military activities such as setting out to battle and engaging the Dacians, as well as constructing fortifications and listening to the emperor's address. The carvings are crowded with sailors, soldiers, statesmen and priests, showing about 2,500 figures in all and providing a valuable source of information for modern historians on Roman and barbaric arms and methods of warfare (such as forts, ships, weapons etc.). The emperor Trajan, depicted realistically (not superhuman same scene, so that more can be revealed (e.g. a different angle is used to show men working behind a wall), makes 59 appearances among his troops. A large figure of a river god is also visible.

Traces of colouring have been found in the crevices of the carving. The base is covered with reliefs of trophies of Dacian weapons.

It was traditionally thought that the Column was a propagandistic monument, glorifying the emperor's military exploits. However, the structure would have been generally invisible and surrounded by other buildings in Trajan's Forum, and because of the difficulty involved in following the frieze from end to end, it is now

considered to have had much less propaganda value. Based on the inscription, the column may have been a measuring guide for the construction of the forum.

After Trajan's death in 117, the Roman Senate voted to have Trajan's ashes buried in the Column's base in a golden urn. (The ashes no longer exist there.)

Casts

Plaster casts of the relief were taken in the 19th and 20th centuries. Ironically, after a century of acid pollution, they are now more legible in some details than the original and , even when not, offer students a closer look at the reliefs because of the way they are displayed. Examples can be seen at:

- Museum of the Roman Civilization, where each 'frame' of the narrative has been cut into a separate section and the sections are then displayed horizontally in order
- the Cast Court at the Victoria and Albert Museum, London. Displayed in column form, the column is chopped into two halves

II. Answer the questions:

- a) Where was the forum built?
- b) What is the structure of Trajan`s forum?
- c) What is so special about Trajan`s column?

III. Find in the text English equivalents of the following Russian words:

- монументальний комплекс
- розкопки
- статуя
- священнослужителі
- падіння
- невидимий
- соорудження

IV. Define, whether the following statements are true or false:

a) The forum was built on the order of Emperor Trajan with the spoils of war from the conquest of Dacia, which ended in 106. The Fasti Ostiensi states that the Forum was inaugurated in 112, while Trajan's Column was inaugurated in 113.

b) The Trajan Forum continued to be used after the fall of the Roman Empire. In the mid-4th century, Constantine II, while visiting Rome, was amazed by the huge equestrian statue of Trajan and by the surrounding buildings

c) The two sections are separated by a personification of Victory writing on a shield. Otherwise, the scenes on the frieze unfold continuously and in tipped-up perspective.

IV. Retell the text.

Grammar

Fill in the blanks with the correct form.

1. Susan is _____ person in the whole band.

- A) a wonderful
- B) a more wonderful
- C) the most wonderful

2. He is also _____ person than Paul.

- A) a polite
- B) a more polite
- C) the most polite

3. She has _____ job off all.

- A) a difficult
- B) a more difficult
- C) the most difficult

4. I think dogs are _____ than cats.

- A) intelligent
- B) more intelligent

- C) the most intelligent
5. Don't talk about them. Let's talk about something _____.
- A) an interesting
- B) more interesting
- C) the most interesting.
6. Which instrument makes _____ music in the world?
- A) a beautiful
- B) more beautiful
- C) the most beautiful
7. This room is not so _____ as that one on the first floor.
- A) comfortable
- B) more comfortable
- C) the most comfortable
8. Happiness is _____ than money.
- A) important
- B) more important
- C) the most important
9. The coat is _____ of all.
- A) an expensive
- B) a less expensive
- C) the least expensive
10. That painting is _____ than the one in your living room.
- A) impressive
- B) less impressive
- C) the least impressive

Read and translate the text:

Myths

The origin of the universe can be explained by modern astronomers and astrophysicists, while archaeologists and historians try to clarify the origin of human societies. In the distant past, however, before any sciences existed, the beginnings of the world and of society were explained by mythology.

The word myth is often mistakenly understood to mean fiction—something that never happened, a made-up story or fanciful tale. Myth is really a way of thinking about the past. Mircea Eliade, a historian of religions, once stated: “Myths tell only of that which really happened.” This does not mean that myths correctly explain what literally happened. It does suggest, however, that behind the explanation there is a reality that cannot be seen and examined.

One of the best-known mythological books is Homer's *Iliad*, which tells of the Trojan War. No one reading the book today accepts Homer's story as a historically factual account. There is little doubt, however, that at some time—many centuries before Homer lived—there really was a war between the Greek city-states and the residents of northwestern Asia Minor.

Another of the great myths of ancient peoples is the flood legend. The best-known version is the story found in Genesis, the first book of the Bible, of Noah and his ark. No scientist today would admit that a flood could ever have covered the whole Earth, with waters reaching higher than the highest mountains. But ancient Mesopotamia experienced many severe floods. It is likely that one exceptionally devastating flood became the subject of later mythmaking. Perhaps events from many floods were woven together to make one story.

Mythmaking, like superstition, is not the sole property of people who lived thousands of years ago. It has persisted throughout history. The American West of the 19th century has been a favorite subject on which to build myths. The West was a reality. There were cowboys, Native Americans, outlaws, and federal marshals. The stories now presented in Western fiction and in the movies and on

television, however, are highly romanticized versions of a reality that was far less glamorous.

Mythmaking has traditionally looked to the past to try to make sense out of the present. Some modern myths look instead to the future. Storytellers make use of the uncountable inventions of the last few centuries to give vivid depictions of what Earth may be like hundreds of years from now, or they imagine life on worlds billions of light-years away in space or far in the future.

Functions

Myths try to answer several questions. Where did the world come from? What are the gods like, and where did they come from? How did humanity originate? Why is there evil in the world? What happens to people after they die? Myths also try to account for a society's customs and rituals. They explain the origins of agriculture and the founding of cities.

To explain the origins of corn (maize) the Abenaki Indians of North America have handed down a myth in which a Native American youth encounters a woman with long golden hair. She promises to remain with the man if he follows her instructions. First, he should make a fire and scorch the ground. Then he must drag her over the burned ground so that her silken hair can be intertwined with the corn seeds for harvesting. Thus the silky styles on a cornstalk remind new generations of Native Americans that she has not forgotten them. Similarly the founding of the city of Rome was told as the myth of Romulus and Remus, sons of the war god Mars, who were nurtured in infancy by a she-wolf.

Beyond giving such explanations, myths are used to justify the way a society lives. Ruling families in several ancient civilizations found justification for their power in myths that described their origin in the world of the gods or in heaven. In India the breakdown of society into castes is based on ancient mythology that emerged in the Indus Valley after 1500 BC.

II. Answer the questions:

1. How can the origin of the universe be explained?
2. How did Mircea Eliade once say about myth?
3. How Rome was found?
4. What questions do myths try to answer?
5. What do people use myths for?

3) Find in the text English equivalents of the following Russian words:

- міфологія
- каста
- виправдовувати
- основа
- віпалювати ґрунт
- забобони

4) Define, whether the following statements are true or false:

- a) The word myth is often mistakenly understood to mean fiction—something that never happened, a made-up story or fanciful tale
- b) Mythmaking has traditionally looked to the past to try to make sense out of the present.
- c) Some modern myths look instead to the future ths do not try to answer any questions
- d) Ruling families in several ancient civilizations found justification for their power in myths that described their origin in the world of the gods or in heaven.
- e) One of the best-known mythological books is Homer's *Iliad*, which tells of the Trojan War.

IV. Retell the text

Grammar

Choose the correct variant.

1. I suppose you know him well – probably _____ than anybody else.

- A) better B) more well

2. He spoke English badly - _____ than e[pected.

- A) worse B) more badly

3. I'd like to change cars _____.

- A) oftener B) more often

4. The younger you are the _____ it is to learn.

- A) easier B) more easily

5. We are going _____.

- A) slower and slower B) more and more slowly.

6. This camera costs _____ the other one.

- A) twice more than B) twice as much as

7. Sam's got _____ CDs now _____ I had last year.

- A) half less... than B) half as many ... as

UNIT V. THE DEVELOPMENT OF ARCHITECTURE

I. Read and translate the text:

Byzantine art

The most famous of the surviving Byzantine mosaics of the Hagia Sophia in Constantinople - the image of Christ on the walls of the upper southern gallery. Christ is flanked by the Virgin Mary and John the Baptist. The mosaics were made in the 12th century.

Byzantine art is the term commonly used to describe the artistic products of the Eastern Roman Empire from about the 5th century until the fall of Constantinople in 1453. (The Roman Empire during this period is conventionally known as the Byzantine Empire.)

The term can also be used for the art of states which were contemporary with the Byzantine Empire and shared a common culture with it, without actually being part of it, such as Bulgaria, Serbia or Russia, and also Venice, which had close ties to the Byzantine Empire despite being in other respects part of western European culture. It can also be used for the art of peoples of the former Byzantine Empire under the rule of the Ottoman Empire after 1453. In some respects the Byzantine artistic tradition has continued in Greece, Russia and other Eastern Orthodox countries to the present day.

Byzantine art grew from the art of Ancient Greece, and at least before 1453 never lost sight of its classical heritage, but was distinguished from it in a number of ways. The most profound of these was that the humanist ethic of Ancient Greek art was enhanced by the Christian ethic. If the purpose of classical art was the glorification of man, the purpose of Byzantine art was the glorification of God, and particularly of his son, Jesus. But because Jesus was of course human, the Byzantine artistic tradition can be argued to have continued this rich humanist heritage.

In place of the nude, the figures of God the Father, Jesus Christ, the Virgin Mary, and the saints and martyrs of Christian tradition were elevated, and became

the dominant - indeed almost exclusive - focus of Byzantine art. One of the most important forms of Byzantine art was, and still is, the icon: an image of Christ, the Virgin (particularly the Virgin and Child), or a saint, used as an object of veneration in Orthodox churches and private homes. Miniatures of the 6th-century Rabula Gospel display a mixture of the Hellenistic and Oriental influences, typical for the Byzantine art.

Another consequence of the triumph of Christianity was a decline in the importance of naturalistic representation in art. This is sometimes interpreted as a decline in artistic skills and standards, and it is true that some of the technical expertise of the classical world, particularly in sculpture, was lost in the Byzantine world. Recent scholarly views however have ascertained that the humanist heritage in Byzantine art was never completely lost, and experienced several revivals throughout its history. In fact, Byzantine art can be understood to preserve naturalist tradition at a time when it was completely lost in the West. As the eminent art historian Otto Demus has argued in his book *Byzantine Art and the West*, it was the safeguarding of the Hellenic heritage by Byzantine art that made possible the Western Renaissance.

Although popular perception may consider that Byzantine art lost interest in the realistic depiction of actual people, closer observation shows this not to be the case. Art historian Hans Belting argued in his book *Likeness and Presence* that early Byzantine art has long been unfairly judged anachronistically with late modern "aesthetic" lenses, when in fact icons have to be perceived on their own terms - those of "likeness" to the saint using carefully guarded traditions of representation, and the unique "presence" of that saint which is mediated through the icon. This perspective, he says, is made possible through the deeply aesthetic theologies of both John of Damascus and Theodore of Studion, whose perspectives on images anticipated recent developments of contemporary semiotics by over a millennium.

There was a revival in realistic portraiture from the 12th century onwards, a development which some art historians believe influenced the Renaissance in western Europe.

The Byzantines did not see these changes as representing as a decline from the days of Ancient Greece. They saw it as the harnessing of artistic skill to the service of the one true religion, rather than using it for the production of pagan idols or the gratification of personal vanity and sensual pleasure, as the ancients (in their view) had done. While the classical artist strove to depict physical perfection in the human form, the Byzantine artist sought to depict the inner or spiritual nature of his subjects. To this end simplification and stylisation were perfectly acceptable. Frescoes in Nerezi near Skopje (1164), with their unique blend of high tragedy, gentle humanity, and homespun realism, anticipate the approach of Giotto and other proto-Renaissance Italian artists.

In any case, it was only in some areas, principally sculpture, that the Byzantines lost the technical attainments of the ancients. In other areas they developed new techniques and reached new heights. Byzantine gold and silversmithing, enamel-work, jewellery and textiles were the equal of anything done in ancient times. In mosaics and icon-painting they developed major and original art forms of their own. In architecture they achieved masterpieces such as Hagia Sophia, a building of superior scale and magnificence to anything in the ancient world.

Periods

Artistic forms characteristic of Byzantine art began to develop in the Roman Empire as early as the 4th century, as the classical tradition declined in vitality and eastern influences were more widely felt. The founding of Constantinople in 324 created a great new artistic centre for the eastern half of the Empire, and a specifically Christian one. But other artistic traditions flourished in rival cities such as Alexandria and Antioch, as well as Rome. It was not until all of these cities had fallen - the first two to the Arabs and Rome to the Goths - that Constantinople established its supremacy.

The first great age of Byzantine art coincided with the reign of Justinian I (483-565). Justinian was the last Emperor to see himself as the rightful ruler of the whole Greco-Roman world, and devoted much of his reign to reconquering Italy, North Africa and Spain. He also laid the foundations of the imperial absolutism of the Byzantine state, codifying its laws and imposing his religious views on all his subjects by law. Part of his program of imperial glory was a massive building program, including Hagia Sophia and the Church of the Holy Apostles in Constantinople and the Basilica of San Vitale in Ravenna. The **Justinian Age** was followed by a decline, since most of Justinian's conquests were lost and the Empire faced acute crisis with the invasions of the Avars, Slavs and Arabs in the 7th century. Constantinople was also racked by religious and political conflict. The rise of Islam had important consequences for Byzantine art, because many Christians came to accept the Islamic view that the depiction of the human form was blasphemous. In 730 Emperor Leo III banned the use of images of Jesus, Mary, and the saints. This inaugurated the **Iconoclastic period**, which lasted, with interruptions, until 843.

The century of iconoclasm, coinciding as it did with the military and political crisis of the Empire, saw a great decline in artistic achievement. Unable to depict human figures, mosaicists borrowed floral and other designs from Arab and Persian traditions, and the minor arts continued to flourish. But with icon-painting banned and the state too preoccupied with warfare to commission major buildings, this was a thin period for Byzantine art.

II. Answer the questions:

- a) What is the most famous of the surviving Byzantine mosaics?
- b) What is Byzantine art?
- c) What was the purpose of Byzantine?
- d) What are the periods of Byzantine art?

III. Find in the text English equivalents of the following Russian words:

- ДОСЯГТИ НОВИХ ВИСОТ
- язичний ідол
- занепад
- натуралістичний
- епоха правління

IV. Define, whether the following statements are true or false:

a) Artistic forms characteristic of Byzantine art began to develop in the Roman Empire as early as the 4th century, as the classical tradition declined in vitality and eastern influences were more widely felt

b) The century of iconoclasm, coinciding as it did with the military and political crisis of the Empire, saw a great decline in artistic achievement

c) The first great age of Byzantine art coincided with the reign of Elizabeth
The 2nd

d) Byzantine gold and silversmithing, enamel-work, jewellery and textiles were the equal of anything done in ancient times

e) The founding of Constantinople in 324 created a great new artistic centre for the eastern half of the Empire, and a specifically Christian one.

IV. Match the two columns

1. Byzantine	a) Europe
2. artistic	b) conflict
3. humanist	c) Empire
4. western	d) tradition
5. ancient	e) heritage
6. original art	f) world
7. political	g) forms

The Romanesque Style

The Romanesque Style was a compound of many influences- Roman, Carolingian, Ottoman, Viking, Celtic, and Muslim. The principle countries in which Romanesque architecture flourished were France, England, Germany and Spain. The style must have appeared first in Italy, in Lombardy, late in the 9-th century. Architecturally, it was an age unceasing experiment, so that, despite affinities of detail, few buildings of this period resemble one another very closely as a whole.

The Romanesque is characterized by clear easily comprehended schemes of planning and elevation, the plan with staggered apses at the east end of churches, the plan with ambulatory and radiating, chapels, plans /mainly in Germany/ with square bays in nave, transepts, and chancel and square bays in the aisles one quarter the area. The compositions of the walls also stress clearly marked compartments.

The early Romanesque had not yet the skill to vault major spans. After 1050 various systems were developed which differentiate regional groups: tunnel vault in France, often pointed/Burgundy, Provence/ and also in Spain; groin vaults in Germany, domes in the South-West of France, rib vault at Durham and in Italy.

In the exteriors the two-towered façade plans a tower over the crossing is most typical of England and Normandy, whereas screen facades with no towers are

characteristic of the South of France and a multitude of towers over the west as well as the east parts is typical of Germany.

The Norman style was a development of a Romanesque architecture that came to England from Lombardy and France in the 10-th century. It was widely adopted until the end of the 12-th century, characterized at first by plain surface, massive circular pillars, round-headed arches and an almost complete lack of ornamentation. It later became less massive and mouldings were enriched by such decorative devices as the fret, chevron and lozenge. The Romanesque lasted until the coming of Gothic architecture in the middle of the 12-th century.

I. Read and translate the text:

Gothic architecture

Gothic architecture is a style of architecture, particularly associated with cathedrals and other churches, which flourished in Europe during the high and late medieval period. Beginning in 12th century France, it was known as "the French Style", with the term *Gothic* first appearing in the Reformation era as a stylistic insult. It was succeeded by Renaissance architecture beginning in Florence in the 15th century. A series of **Gothic revivals** began in mid-18th century England, spread through 19th century Europe and continued, largely for ecclesiastical and university structures, into the 20th century.

Origin

The style originated at the abbey church of Saint-Denis in Saint-Denis, near Paris, where it exemplified the vision of Abbot Suger. Suger wanted to create a physical representation of the Heavenly Bethlehem, a building of a high degree of linearity that was suffused with light and color. The façade was actually designed by Suger, whereas the Gothic nave was added some hundred years later. He designed the façade of Saint-Denis to be an echo of the Roman Arch of

Constantine with its three-part division. This division is also frequently found in the Romanesque style. The eastern "rose" window, which is credited to him as well, is a re-imagining of the Christian "circle-square" iconography. The first truly Gothic construction was the choir of the church, consecrated in 1144. With its thin columns, stained-glass windows, and a sense of verticality with an ethereal look, the choir of Saint-Denis established the elements that would later be elaborated upon during the Gothic period. This style was adopted first in northern France and by the English, and spread throughout France, the Low Countries and parts of Germany and also to Spain and northern Italy.

The Term "Gothic"

Gothic architecture has nothing to do with the historical Goths. It was a pejorative term that came to be used as early as the 1530s to describe culture that was considered rude and barbaric. François Rabelais imagines an inscription over the door of his Utopian Abbey of Thélème, "Here enter no hypocrites, bigots..." slipping in a slighting reference to "Gotz" (rendered as "Huns" in Thomas Urquhart's English translation) and "Ostrogotz." In English 17th century usage, "Goth" was an equivalent of "vandal," a savage despoiler with a Germanic heritage and so came to be applied to the architectural styles of northern Europe before the revival of classical types of architecture. *"There can be no doubt that the term 'Gothic' as applied to pointed styles of ecclesiastical architecture was used at first contemptuously, and in derision, by those who were ambitious to imitate and revive the Grecian orders of architecture, after the revival of classical literature. Authorities such as Christopher Wren lent their aid in deprecating the old mediæval style, which they termed Gothic, as synonymous with every thing that was barbarous and rud", according to a correspondent in Notes and Queries No. 9. December 29, 1849.*

Characteristics

The style emphasizes verticality and features almost skeletal stone structures with great expanses of glass, pointed arches using the ogive shape, ribbed vaults, clustered columns, sharply pointed spires, flying buttresses and inventive sculptural detail such as gargoyles and even butterflies attacking men. These features are all the consequence of the use of the pointed arch and a focus on large stained-glass windows that allowed more light to enter than was possible with older styles. To achieve this "light" style, flying buttresses were used as a means of support to enable higher ceilings and slender columns. Many of these features had already appeared, for example in Durham Cathedral, whose construction started in 1093. As a defining characteristic of Gothic Architecture, the pointed arch was introduced for both visual and structural reasons. Visually, the verticality suggests an aspiration to Heaven. Structurally, its use gives a greater flexibility to Architectural form. The Gothic vault, unlike the semi-circular vault of Roman and Romanesque buildings, can be used to roof rectangular and irregularly shaped plans such as trapezoids. The other advantage is that the pointed arch channels the weight onto the bearing piers or columns at a steep angle. In Gothic Architecture the pointed arch is utilised in every position where an arched shape is called for, both structural and decorative. Gothic openings such as doorways, windows, arcades and galleries have pointed arches. Gothic vaulting over spaces both large and small is usually supported by richly moulded ribs. Rows of arches upon delicate shafts form a typical wall decoration known as blind arcading. In Gothic Architecture the pointed arch is utilised in every position where an arched shape is called for, both structural and decorative. Gothic openings such as doorways, windows, arcades and galleries have pointed arches. The pointed arch lent itself to elaborate intersecting shapes which developed within window spaces into complex Gothic tracery forming the structural support of the large windows that are characteristic of the style.

Conservative 13th century Gothic in Provence: Basilica of Mary Magdalene, Saint Maximin la Sainte Baume. Gothic cathedrals could be highly decorated with

statues on the outside and painting on the inside. Both usually told Biblical stories, emphasizing visual typological allegories between Old Testament prophecy and the New Testament.

Important Gothic churches could also be severely simple. At the Basilica of Mary Magdalene in Saint-Maximin, Provence (*illustration, right*), the local traditions of the sober, massive, Romanesque architecture were still strong. The basilica, begun in the 13th century under the patronage of Charles of Anjou, was laid out on an ambitious scale (it was never completed all the way to the western entrance front) to accommodate pilgrims that came to venerate relics. Building in the Gothic style continued at the basilica until 1532.

In Gothic architecture new technology stands behind the new building style. The Gothic cathedral was supposed to be a microcosm representing the world, and each architectural concept, mainly the loftiness and huge dimensions of the structure, were intended to pass a theological message: the great glory of God versus the smallness and insignificance of the mortal being.

II. Answer the questions:

- a) What is gothic architecture?
- b) When did gothic architecture originate?
- c) What is the origin of the word “gothic”?
- d) What are the characteristics of gothic architecture?
- e) How the new technologies are used in gothic architecture?

III. Find in the text English equivalents of the following Russian words:

- величезний розмір
- готичний собор
- паля
- несучий
- структурна підтримка

IV. Define, whether the following statements are true or false:

- a) Gothic architecture is connected with the historical Goths.
- b) Important Gothic churches could also be severely simple.
- c) The Gothic vault, unlike the semi-circular vault of Roman and Romanesque buildings, can be used to roof rectangular and irregularly shaped plans such as trapezoids.
- d) In Gothic Architecture the pointed arch is utilised in every position where an arched shape is called for, both structural and decorative. Gothic openings such as doorways, windows, arcades and galleries have pointed arches.
- e) Gothic tracery forming the structural support of the large windows that are characteristic of the style.

IV. Retell the text

1) Read and translate the text:

The Renaissance

The concept of the Renaissance, whose goal was the rebirth or re-creation of ancient classical culture, originated in Florence in the early 15th century and thence spread throughout most of the Italian peninsula; by the end of the 16th century the new style pervaded almost all of Europe, gradually replacing the Gothic style of the late Middle Ages. It encouraged a revival of naturalism, seen in Italian 15th-century painting and sculpture, and of classical forms and ornament in architecture, such as the column and round arch, the tunnel vault, and the dome.

Knowledge of the classical style in architecture was derived during the Renaissance from two sources: the ruins of ancient classical buildings, particularly in Italy but also in France and Spain, and the treatise *De architectura* by the Roman architect Vitruvius. For classical antiquity and, therefore, for the Renaissance, the

basic element of architectural design was the order, which was a system of traditional architectural units. During the Renaissance five orders were used, the Tuscan, Doric, Ionic, Corinthian, and Composite, with various ones prevalent in different periods. For example, the ornate, decorative quality of the Corinthian order was embraced during the early Renaissance, while the masculine simplicity and strength of the Doric was preferred during the Italian High Renaissance. Following ancient Roman practice (e.g., the Colosseum or the Theatre of Marcellus), Renaissance architects often superimposed the order—that is, used a different order for each of the several stories of a building—commencing with the heavier, stronger Tuscan or Doric order below and then rising through the lighter, more decorative Ionic, Corinthian, and Composite.

For the Renaissance, proportion was the most important predetermining factor of beauty. The great Italian humanist and architect Leon Battista Alberti defined beauty in architecture as a Harmony of all the Parts in whatsoever Subject it appears, fitted together with such Proportion and Connection, that nothing could be added, diminished or altered, but for the Worse. (Ten Books on Architecture, trans. by J. Leoni, book vi, ch. 2, 1755.)

On the authority of Vitruvius, the Renaissance architects found a harmony between the proportions of the human body and those of their architecture. There was even a relationship between architectural proportions and the Renaissance pictorial device of perspective; the Italian painter Piero della Francesca said that perspective represented objects seen from afar “in proportion according to their respective distance.” In fact, it was an Italian Renaissance architect, Filippo Brunelleschi, who was the first to formulate perspective. The concern of these architects for proportion caused that clear, measured expression and definition of architectural space and mass that differentiates the Renaissance style from the Gothic and encourages in the spectator an immediate and full comprehension of the building.

The Renaissance was the great moment in the history of architecture for the expression of architectural theory. Inspired by the rediscovery or reevaluation of

the treatise by Vitruvius, many architects recorded their theories of architecture; some were preserved in manuscript (e.g., those of the 15th-century Italian architects Francesco di Giorgio and Antonio Filarete), but most were published. Alberti's treatise *De re aedificatoria* (Ten Books on Architecture), modeled on Vitruvius, was written in the middle of the 15th century and published in 1485. But it was during the last three-quarters of the 16th century that architectural theory flourished. The Italians Sebastiano Serlio, Giacomo da Vignola, and Andrea Palladio published famous books on architecture at that time. Elsewhere, works were published by the Frenchmen Jacques Androuet du Cerceau, Philibert Delorme, and Jean Bullant; the Fleming Vredeman de Vries; the German Wendel Dietterlin; and John Shute in England.

Early Renaissance in Italy (1401–95)

The Renaissance began in Italy, where there was always a residue of classical feeling in architecture. A Gothic building such as the Loggia dei Lanzi in Florence continued to use the large round arch instead of the usual Gothic pointed arch and preserved the simplicity and monumentality of classical architecture. The Renaissance might have been expected to appear first in Rome, where there was the greatest quantity of ancient Roman ruins; but during the 14th and early 15th centuries, when the Italians were impelled to renew classicism, the political situation in Rome was very unfavourable for artistic endeavour. Florence, however, under the leadership of the Medici family, was economically prosperous and politically stable.

In 1401 a competition was held among sculptors and goldsmiths to design a pair of doors for the old baptistery at Florence. The sculptor Lorenzo Ghiberti won, and a losing goldsmith, Filippo Brunelleschi, resolving to be the leader in one of the arts, then turned to the study of architecture. Brunelleschi spent the period between 1402 and 1418 alternately in Florence and Rome. During this time he studied mathematics intensively and formulated linear perspective, which was to become a basic element of Renaissance art. At the same time, Brunelleschi

investigated ancient Roman architecture and acquired the knowledge of classical architecture and ornament that he used as a foundation for Renaissance architecture. He was also influenced by the local Florentine tradition, which had flowered in the 11th and 12th centuries in the so-called Tuscan proto-Renaissance style found in churches such as San Miniato al Monte. Brunelleschi's great opportunity came in 1418 with the competition for the completion of the duomo, or cathedral, of Florence. The medieval architects had intended a great dome over the crossing of the cathedral, but it had never been created, and no one knew how to accomplish it. Winning the competition, Brunelleschi began the great dome in 1420 (the finishing touches were not applied until 1467, after his death; see photograph).

2) Answer the questions:

- a) What was the goal of renaissance?
- b) What was the meaning of proportion during renaissance period?
- e) Was renaissance important in the history of architecture?

3) Find in the text English equivalents of the following Russian words:

- скульптор
- золотих справ майстер
- змагання
- архітектори середньовіччя
- ранній Ренесанс

4) Define, whether the following statements are true or false:

- a) Knowledge of the classical style in architecture was derived during the Renaissance from two sources: the ruins of ancient classical buildings, particularly

in Italy but also in France and Spain, and the treatise *De architectura* by the Roman architect Vitruvius.

b) The Renaissance began in Italy, where there was always a residue of classical feeling in architecture. A Gothic building such as the Loggia dei Lanzi in Florence continued to use the large round arch instead of the usual Gothic pointed arch and preserved the simplicity and monumentality of classical architecture.

c) The Renaissance was the great moment in the history of architecture for the expression of architectural theory.

d) In fact, it was an Italian Renaissance architect, Filippo Brunelleschi, who was the first to formulate perspective

5) Retell the text

1) Read and translate the text:

Italian Renaissance

Italian Renaissance architects based their theories and practices on Classical Roman examples. The Renaissance revival of Classical Rome was as important in architecture as it was in literature. A pilgrimage to Rome to study the ancient buildings and ruins, especially the Colosseum and Pantheon, was considered essential to an architect's training. Classical orders and architectural elements such as columns, pilasters, pediments, entablatures, arches, and domes form the vocabulary of Renaissance buildings. Vitruvius's writings on architecture also influenced the Renaissance definition of beauty in architecture. As in the Classical world, Renaissance architecture is characterized by harmonious form, mathematical proportion, and a unit of measurement based on the human scale. During the Renaissance, architects trained as humanists helped raise the status of their profession from skilled laborer to artist. They hoped to create structures that

would appeal to both emotion and reason. Three key figures in Renaissance architecture were Filippo Brunelleschi, Leon Battista Alberti, and Andrea Palladio.

Brunelleschi

Filippo Brunelleschi (1337–1446) is widely considered the first Renaissance architect. Trained as a goldsmith in his native city of Florence, Brunelleschi soon turned his interests to architecture, traveling to Rome to study ancient buildings. Among his greatest accomplishments is the engineering of the dome of Florence Cathedral (Santa Maria del Fiore, also known as the Duomo). He was also the first since antiquity to use the classical orders Doric, Ionic, and Corinthian in a consistent and appropriate manner. Although Brunelleschi's structures may appear simple, they rest on an underlying system of proportion. Brunelleschi often began with a unit of measurement whose repetition throughout the building created a sense of harmony, as in the Ospedale degli Innocenti (Florence, 1419). This building is based on a modular cube, which determines the height of and distance between the columns, and the depth of each bay.

Alberti

Leon Battista Alberti (1406–1472) worked as an architect from the 1450s onward, principally in Florence, Rimini, and Mantua. As a trained humanist and true Renaissance man, Alberti was as accomplished as an architect as he was a humanist, musician, and art theorist. Alberti's many treatises on art include *Della Pittura* (On Painting), *De Sculptura* (On Sculpture), and *De re Aedificatoria* (On Architecture). The first treatise, *Della Pittura*, was a fundamental handbook for artists, explaining the principles behind linear perspective, which may have been first developed by Brunelleschi. Alberti shared Brunelleschi's reverence for Roman architecture and was inspired by the example of Vitruvius, the only Roman architectural theorist whose writings are extant. Alberti aspired to recreate the

glory of ancient times through architecture. His facades of the Tempio Malatestiano (Rimini, 1450) and the Church of Santa Maria Novella (Florence, 1470) are based on Roman temple fronts. His deep understanding of the principles of classical architecture are also seen in the Church of Sant'Andrea (Mantua, 1470). The columns here are not used decoratively, but retain their classical function as load-bearing supports. For Alberti, architecture was not merely a means of constructing buildings; it was a way to create meaning.

Palladio

Andrea Palladio (1508–1580) was the chief architect of the Venetian Republic, writing an influential treatise, *I quattro libri dell'architettura* (*Four Books on Architecture*, 1570; 41.100.126.19). Due to the new demand for villas in the sixteenth century, Palladio specialized in domestic architecture, although he also designed two beautiful and impressive churches in Venice, San Giorgio Maggiore (1565) and Il Redentore (1576). Palladio's villas are often centrally planned, drawing on Roman models of country villas. The Villa Emo (Treviso, 1559) was a working estate, while the Villa Rotonda (Vicenza, 1566–70) was an aristocratic refuge. Both plans rely on classical ideals of symmetry, axuality, and clarity. The simplicity of Palladian designs allowed them to be easily reproduced in rural England and, later, on southern plantations in the American colonies.

2) Answer the questions:

- a) What is Renaissance architecture characterized by?
- b) Who were the key figures in Renaissance architecture?
- c) What did Brunelleschi do for the development of Renaissance architecture?
- d) What did Alberti do for the development of Renaissance architecture?

e) What did Palladio do for the development of Renaissance architecture?

3) Find in the text English equivalents of the following Russian words:

- КОЛОНИ
- арка
- пілястр
- оживлення
- симетрія
- пропорція
- створювати
- лінійна перспектива

4) Define, whether the following statements are true or false:

- Andrea Palladio was the chief architect of the Venetian Republic
- Leon Battista Alberti (1406–1472) worked as an architect from the 1450s onward, principally in Florence, Rimini, and Mantua
- Italian Renaissance architects based their theories and practices on Classical Roman examples
- Palladio specialized in green-roof architecture.

5) Match the architects with their creations:

Brunelleschi	Della putina
Alberti	Florence Cathedral
Palladio	Churches in Venice

6) Retell the text

Grammar

Past tenses. Put the verbs into the correct form, the past Perfect, Past Perfect Continuous, Past Simple or Past Continuous.

1. The workers _____ (to be) on a strike for three weeks when the agreement on pay _____ (to be reached).
2. When she got the results of her medical tests, she realized that she _____ (to be feeling) ill since she _____ (to be) on holiday.
3. The door was unlocked. She _____ (to wonder) who _____ (leave) the door open.
4. He _____ (to play) football when the ball _____ (to hit) his head.
5. He _____ (to drive) to work for half an hour when suddenly his car _____ (to break) down.
6. When he arrived at the office he _____ (to discover) that he _____ (to leave) all the necessary papers at home.
7. Susan _____ (to type) some letters when the boss _____ (to ask) her into his office.
8. She looked tired. She _____ (to type) letters all morning.

9. Yesterday afternoon it _____ (still to rain) when I _____ (to get) home.
10. He _____ (to clean) the car when the phone rang, so he _____ (not to answer) it.
11. When I _____ (to be) little, my mother _____ (to use) to feed me.
12. Jane's clothes were wet. She _____ (to wash) her dog.
13. Jerry _____ (to be) nervous, for he _____ (never to fly) in an aeroplane before.
14. I _____ (never to like) going to the cinema on my own when I was a teenager.
15. Kate _____ (to dance), but when she saw a newcomer she _____ (to stop).

Baroque

Baroque (*burōk'*) [key], in art and architecture, a style developed in Europe, England, and the Americas during the 17th and early 18th cent. The baroque style is characterized by an emphasis on unity among the arts. With technical brilliance, the baroque artist achieved a remarkable harmony wherein painting, sculpture, and architecture were brought together in new spatial relationships, both real and illusionary, often with spectacular visual effects. Although the restrained and classical works created by most French and English artists look very different from the exuberant works favored in central and southern Europe and in the New World, both trends in baroque art tend to engage the viewer, both physically and emotionally. In painting and sculpture this was achieved by means of highly developed naturalistic illusionism, usually heightened by dramatic lighting effects, creating an unequalled sense of theatricality, energy, and movement of forms.

Architecture, departing from the classical canon revived during the Renaissance, took on the fluid, plastic aspects of sculpture.

Divisions of the Baroque Period

For convenience the baroque period is divided into three parts:

Early Baroque, c.1590–c.1625

The early style was preeminent under papal patronage in Rome where Carracci and Caravaggio and his followers diverged decisively from the artifice of the preceding mannerist painters. Bernini abandoned an early mannerism in his sculpture, allowing him to express a new naturalistic vigor. In architecture, Carlo Maderno's facades for Sta. Susanna and St. Peter's moved toward a more sculptural treatment of the classical orders.

High Baroque, c.1625–c.1660

The exuberant trend in Italian art was best represented by Bernini and Borromini in architecture, by Bernini in sculpture, and by da Cortona in painting. The classicizing mode characterized the work of the expatriate painters Poussin and Claude Lorrain. This period produced an astonishing number and variety of international painters of the first rank, including Rembrandt, Rubens, Velázquez, and Anthony van Dyck.

Late Baroque, c.1660–c.1725

During this time Italy lost its position of artistic dominance to France, largely due to the patronage of Louis XIV. The late baroque style was especially popular in Germany and Austria, where many frescoes by the Tiepolo family were executed. The extraordinarily theatrical quality of the architecture in these countries is best seen in the work of Neumann and Johann Bernhard Fischer von Erlach. From Europe the baroque spread across the Atlantic Ocean to the New

World. Gradually the massive forms of the baroque yielded to the lighter, more graceful outlines of the rococo.

Baroque architecture, starting in the early 17th century in Italy, took the humanist Roman vocabulary of Renaissance architecture and used it in a new rhetorical, theatrical, sculptural fashion, expressing the triumph of absolutist church and state. New architectural concerns for color, light and shade, sculptural values and intensity characterize the Baroque.

Precursors and features of Baroque architecture

Michelangelo's late Roman buildings, particularly St. Peter's Basilica, may be considered precursors of baroque architecture, as the design of the latter achieves a colossal unity that was previously unknown. His pupil Giacomo della Porta continued this work in Rome, particularly in the facade of the Jesuit church Il Gesu, which leads directly to the most important church facade of the early baroque, Santa Susanna by Carlo Maderno. In the 17th century, the baroque style spread through Europe and Latin America, where it was particularly promoted by the Jesuits.

2) Answer the questions:

What is baroque?

- a) What is baroque style characterized by?
- b) What are the divisions of the baroque period?
- c) What do you know about early Baroque?
- d) What do you know about high Baroque?
- e) What do you know about late Baroque?
- f) What are the features of Baroque architecture?

3) Find in the text English equivalents of the following Russian words:

- фасад

- акцент
- яскравий
- тенденція
- видатний
- енергія
- світла тінь
- ордер

4) Define, whether the following statements are true or false:

- a) High baroque produced an astonishing number and variety of international painters of the first rank, including Rembrandt, Rubens, Velázquez, and Anthony van Dyck.
- b) The baroque style is not characterized by an emphasis on unity among the arts.
- c) Baroque is divided into six parts
- d) The late baroque style was especially popular in Germany and Austria, where many frescoes by the Tiepolo family were executed.
- e) New architectural concerns for color, light and shade, sculptural values and intensity characterize the Baroque

5) Retell the text. Use ex.2

1) Read and translate the text

Rococo

The Rococo Basilica at Ottobeuren (Bavaria): architectural spaces flow together and swarm with life.

The **Rococo** style of art emerged in France in the early 18th century as a continuation of the Baroque style, but in contrast to the heavier themes and darker colors of the Baroque, the Rococo was characterized by an opulence, grace, playfulness, and lightness. Rococo motifs focused on the carefree aristocratic life and on lighthearted romance rather than heroic battles or religious figures; they also revolve heavily around nature and exterior settings. In the mid-late 18th century, rococo was surpassed by the Neoclassic style.

The word Rococo was apparently a combination of the French *rocaille*, or shell, and the Italian *barocco*, or Baroque style. Due to Rococo love of shell-like curves and focus on decorative arts, some critics used the term to derogatively imply that the style was frivolous or merely fashion; interestingly, when the term was first used in English in about 1836, it was a colloquialism meaning "old-fashioned". However, since the mid 19th century, the term has been accepted by art historians. While there is still some debate about the art historical significance of the style, rococo is now widely recognized as a major period in the development of European art. Rococo developed first in the decorative arts and interior design. Louis XV's succession brought a change in the court artists and general artistic fashion. By the end of the old king's reign, rich Baroque designs were giving way to lighter elements with more curves and natural patterns. These elements are evident in the architectural designs of Nicolas Pineau. During the Régence, court life moved away from Versailles and this artistic change became well established, first in the royal palace and then throughout French high society. The delicacy and playfulness of Rococo designs is often seen as a reaction to the excesses of Louis XIV's regime.

The 1730s represented the height of Rococo development in France. The style had spread beyond architecture and furniture to painting and sculpture, exemplified

by the works of Antoine Watteau and François Boucher. Rococo still maintained the Baroque taste for complex forms and intricate patterns. By this point, it had begun to integrate a variety of diverse characteristics, including a taste for Oriental designs and asymmetric compositions.

The Rococo style spread with French artists and engraved publications. It was readily received in the Catholic parts of Germany, Bohemia, and Austria, where it was merged with the lively German Baroque traditions. Particularly in the south, German Rococo was applied with enthusiasm to churches and palaces. Architects often draped their interiors in clouds of fluffy white stucco. In Italy, the late Baroque styles of Borromini and Guarini set the tone for Rococo in Turin, Venice, Naples and Sicily, while the arts in Tuscany and Rome remained more wedded to Baroque.

The beginning of the end for Rococo came in the early 1760s as figures like Voltaire and Jacques-François Blondel began to voice their criticism of the superficiality and degeneracy of the art. Blondel decried the "ridiculous jumble of shells, dragons, reeds, palm-trees and plants" in contemporary interiors. By 1780, Rococo had passed out of fashion in France, replaced by the order and seriousness of Neoclassical artists like Jacques Louis David. It remained popular in the provinces and in Italy, until the second phase of neoclassicism, "Empire style," arrived with Napoleonic governments and swept Rococo away. There was a renewed interest in the Rococo style between 1820 and 1870. The English were among the first to revive the "Louis XIV style" as it was miscalled at first, and paid inflated prices for second-hand Rococo luxury goods that could scarcely be sold in Paris. But prominent artists like Delacroix

English Rococo tended to be more restrained. Thomas Chippendale's furniture designs kept the curves and feel, but stopped short of the French heights of whimsy. The most successful exponent of English Rococo was probably Thomas Johnson a gifted carver and furniture designer working in London in the mid 1700s.

Architecture

In those Continental contexts where Rococo is fully in control, sportive, fantastic, and sculptured forms are expressed with abstract ornament using flaming, leafy or shell-like textures in asymmetrical sweeps and flourishes and broken curves; intimate Rococo interiors suppress architectonic divisions of architrave, frieze and cornice for the picturesque, the curious, and the whimsical, expressed in plastic materials like carved wood and above all stucco. Walls, ceiling, furniture, and works of metal and porcelain present a unified ensemble. The Rococo palette is softer and paler than the rich primary colors and dark tonalities favored in Baroque tastes.

A few anti-architectural hints rapidly evolved into full-blown Rococo at the end of the 1720s and began to affect interiors and decorative arts throughout Europe. The richest forms of German Rococo are in Catholic Germany.

Rococo plasterwork by immigrant Italian-Swiss artists like Bagutti and Artari is a feature of houses by James Gibbs, and the Franchini brothers working in Ireland equaled anything that was attempted in England.

Inaugurated in some rooms in of Versailles, it unfolds its magnificence in several Parisian buildings (especially the Hôtel Soubise). In Germany, French and German artists (Cuvilliés, Neumann, Knobelsdorff, etc.) effected the dignified equipment of the Amalienburg near Munich, and the castles of Würzburg, Potsdam, Charlottenburg, Brühl, Bruchsal, Solitude (Stuttgart), and Schönbrunn.

In England, one of Hogarth's set of paintings forming a melodramatic morality tale titled *Marriage à la Mode*, engraved in 1745, shows the parade rooms of a stylish London house, in which the only rococo is in plasterwork of the salon's ceiling. Palladian architecture is in control. Here, on the Kentian mantel, the crowd of Chinese vases and mandarins are satirically rendered as hideous little monstrosities, and the Rococo wall clock is a jumble of leafy branches.

2) Answer the questions:

- a) When did the Rococo style of art emerge?
- b) How did rococo develop in 1730 in France?
- c) How did rococo develop in Germany and Italy?
- d) How and when did the beginning of the end for Rococo come?

3) Find in the text English equivalents of the following Russian words:

- a. крива
- b. єдино
- c. вигравований
- d. покритий листками
- e. штукатурний гіпс
- f. порцеляна
- g. розгортати
- h. моральність
- i. єдинообразний

4) Define, whether the following statements are true or false:

a) The **Rococo** style of art emerged in Spain in the early 18th century as a continuation of the Baroque style, but in contrast to the heavier themes and darker colors of the Baroque, the Rococo was characterized by an opulence, grace, playfulness, and lightness

b) The Rococo style spread with French artists and engraved publications

c) The beginning of the end for Rococo came in the early 1760s as figures like Voltaire and Jacques-François Blondel began to voice their criticism of the superficiality and degeneracy of the art.

d) In Italy, the late Baroque styles of Borromini and Guarini set the tone for Rococo in Turin, Venice, Naples and Sicily, while the arts in Tuscany and Rome remained more wedded to Baroque.

e) The Rococo palette is softer and paler than the rich primary colors and dark tonalities favored in Baroque tastes

5) Retell the text.

1) Read and translate the text:

Neoclassical architecture and the influence of antiquity

In architecture, neoclassicism was the dominant style in Europe during 1750s-1850s, marked by the imitation of Greco-Roman forms. Classical architectural models were adapted or referenced in a range of architectural forms, including churches, arches, temple, house, terraces, garden monuments and interior designs. Later, Neoclassical architecture became an international style, each country held some distinct characteristic in their style. In France, Laugier laid the rational and geometrical groundwork for architecture; in England, neoclassical architecture interweaved with the Picturesque tradition; and Germany, under the influence from France and England, developed a national style with cultural significance.

Before the discoveries at Herculaneum, Pompeii and Athens had been made; the only classical architecture generally known was that of Rome, largely through architectural etchings of Classical Roman buildings by the Italian artist Giovanni Battista Piranesi. The new archaeological finds extended classical architecture's formal vocabulary, and architects began advocating a style based on Greco-Roman models.

In France, Paris, J.-G. Soufflot attempted and very nearly achieved Laugier's ideal of a classical building in Pantheon (1757-90). Its design exemplified the Neoclassical return to a strictly logical use of classical architectural elements. The facade, like that of the Roman Pantheon, is formed by a porch of Corinthian columns and triangular pediment attached to the ends of the eastern arm. The vaulted hall of Pantheon (fig.2) referenced to the Roman baths (fig.1, Baths of Diocletian, Rome), whose grandiose planning and vaulted halls and chambers became leading inspirations on certain occasions.

The Roman triumphal arch was one of the main sources of Neo classical expression with its tripartite division of four equal columns unequally spaced. The Arch of Constantine, Rome (AD. 315) supplied the idea of the 'detached' column with returning entablature and the superincumbent 'attic storey'. Several Neo classical architectures made direct reference to the arch, for example, Luigi Cagnola's Arco della Pace.

After Napoleon became emperor in 1804, his official architects Charles Percier and Pierre Francois-Leonard Fontaine worked to realize his wish to transform Paris into the foremost capital of Europe by adopting the intimidating opulence of Roman imperial architecture. The Empire style in architecture is epitomized by such imposing public works as the triumphal arches at the Carrousel du Louvre, designed by Percier and Fontaine. Percier and Fontaine copied the detail of Arch of Constantine (fig.3) and carved into Arc de Triomphe du Carrousel (fig.4), Paris (1806-08). There are common features shared between these two arches, this can be evident from several parts of the structure. First, the massive rectangular slab of masonry with three holes in it-the center hole is the main arch, the other two are lower and narrower subsidiary arches. Secondly there are four columns, dividing the arches, that stand on pedestals and rising to an entablature, which breaks out over each separate column and at each of those points of breaking out carries a carved standing figure. Lastly, there is an 'attic' storey above the entablature, that makes the background for the figures and is carved in relief and lettered. Arc de Triomphe du Carrousel is directly based on the triumphal arch scheme.

Another source was the temple architecture; these were used widely as an antique model for architecture. The best preserved of all Roman temples is the Corinthian Maison Carree at Nimes (c. AD 130). Maison Carree (fig.5) is a typical temple - a rectangular building with an open portico and pediment in front with columns all round - was used as a model for churches widely in the eighteenth century. It is these which have attracted such bored epithets as 'mere copyism and 'cold imitation' to the Neo classical movement. In Paris, the Madeleine (fig.6) by

Alexander-Pierre Vignon, begun as a church, was continued by Napoleon as a Temple of Glory but was completed as a church in 1842. It has direct reference to the Maison Carree, resulting a lifeless paraphrase of an antique Roman temple. Theorist Winckelmann would disagree with such approach of direct copyism. He believed the only way to become great 'is to imitate antiquity' , but this is far from copying without process of extraction and distillation. The products of copyism will not quality for what Winckelmann described as ideal, intellectual or 'noble simplicity and calm grandeur' .

Claude Nicholas Ledoux was a revolutionary architect, especially in his approach to the architectural ideal made through geometry. Ledoux was no mere copyist even when he applied conventional details. He designed a number of buildings between 1765 and 1780 in which he attempted to reconcile the traditional elements of French classicism with the new spirit of the antique. Among these were the Chateau de Benouville, Calvados (1768-75) and the Hotel de Montmoreney, Paris (c. 1770-72), both of which feature Ionic colonnades with straight entablatures. The theatre at Besancon, with its cubic exterior and interior range of baseless columns stylistically derived from those at Paestum, dates from 1775-84. Later works like the royal saltworks at Arc-et-Senans (1775-79) and the highly original series of barriers for Paris (1784-89), ensured Ledoux a central role in the evolution of Neo-classical architecture. The Barriere de la Villette (1785-9), consisted of a tall cylinder rising out from a low square block with porticoes of heavy, square Doric piers, shows all the essentials of the style: megalomania, geometry, simplicity, antique detail, formalism, and the use of many columns.

England made the most determined effort to apply the new archaeological information to the creation of a new architecture directly inspired by the antique. Sometimes they changed their context to garden buildings and interior space. There were early architects used information from previous architects like Palladio, but later generation preferred to study the antique models from first hand.

2) Answer the questions

- a) What is neoclassicism?
- b) How was panthenon built?
- c) How did Napoleon want to male Paris the foremost capital of Europe?
- d) What are the examples of temple architecture in neoclassical period?
- e) How did neoclassicism develop in England?

3) Find in the text English equivalents of the following Russian words:

- церква
- храм
- трикутної форми
- зовнійшній простір
- внутрішній простір

4) Define, whether the following statements are true or false:

a) Classical architectural models were adapted or referenced in a range of architectural forms, including churches, arches, temple, house, terraces, garden monuments and interior designs.

b) England made the most determined effort to apply the new archaeological information to the creation of a new architecture directly inspired by the antique.

c) After Napoleon became emperor in 1804, his official architects Charles Piercier and Pierre Francois-Leonard Fontaine worked to realize his wish to transform Paris into the foremost capital of Europe by adopting the intimidating opulence of Roman imperial architecture.

d) The facade, like that of the Roman Pantheon, is formed by a porch of Corinthian columns and triangular pediment attached to the ends of the eastern arm. The vaulted hall of Panthenon

e) Before the discoveries at Herculaneum, Pompeii and Athens had been made; the only classical architecture generally known was that of Rome, largely through architectural etchings of Classical Roman buildings by the Italian artist Giovanni Battista Piranesi.

ADDITIONAL TEXTS FOR READING

The Acropolis was both the fortified citadel and state sanctuary of the ancient city of Athens. Although the great building programs of the 5th century B.C. have disturbed or covered many of the earlier remains, there is still a great deal of archaeological evidence attesting to the importance of the Acropolis in all periods of time. In the Late Bronze Age, the Acropolis was surrounded by a massive fortification wall like those at Mycenae and Tiryns in southern Greece. This wall remained in use long after the collapse of Mycenaean civilization, and functioned as the fortifications of the Acropolis for several centuries. By the middle of the 8th century B.C., if not earlier, at least part of the Acropolis had developed into the sanctuary of the goddess Athena, the patron divinity of the city. It is likely that the first temple of Athena Polias was constructed in this period in order to house a wooden cult statue of the goddess. In the 2nd quarter of the 6th century B.C., probably in association with the re-organization of the Panathenaic festival in 566 B.C., there was a burst of architectural and sculptural activity, and the first monumental, stone, Doric temple of Athena is built on the Acropolis. Another monumental temple was built towards the end of the 6th century, and yet another was begun after the Athenian victory over the Persians at Marathon in 490 B.C. However, the Acropolis was captured and destroyed by the Persians 10 years later (in 480 B.C.). Although the Athenians and other Greeks were eventually victorious over their eastern enemies, the Acropolis lay in ruins. In the mid-5th century, the Athenians were persuaded by the statesman Perikles to rebuild the temples on the Acropolis on a grand scale, and it is during the second half of the 5th century B.C. that the most famous buildings on the Acropolis -- the Parthenon, the Erechtheion, the Propylaia, and the temple of Athena Nike, were constructed.

In the Hellenistic and Roman periods, many elaborate dedications were set up on the Acropolis by foreign (non-Athenian) rulers, general, and statesmen. While still functioning as a religious center, the Acropolis, in a sense, became a kind of "museum" or "theater of memory" linking the "glory days" of Athens with the new

powers of the Hellenistic and, later, Roman world. In 267 A.D. Athens was invaded and partially destroyed by the Heruli from northern Europe. In the aftermath, a new fortification wall was built around the city, running from the Acropolis north to the Library of Hadrian, east for a few hundred meters, and then finally back south towards the North and East Slopes of the Acropolis. (The course of this "Post-Herulian" or Late Roman fortification wall is not completely known on the eastern side, and it is likely that they included part of the South Slope of the Acropolis as well). The Acropolis once again became an important citadel, and the western approach was strengthened by a new gateway (the so-called Beulé Gate, named after an early archaeologist). The new circuit also secured an important source of water, the Klepsydra, within the fortifications of the Acropolis. Throughout late antiquity and the Middle Age up until the liberation of Greece from the Ottoman Empire in the early 19th century, the Acropolis remained a strategic and well-defended citadel.

Archaeological excavations, and the necessary conservation, study, and publication of the monuments, were begun in the 1830's soon after Greek independence, and continue to the present day.

Several important sanctuaries and monuments were located on the **South Slope** of the Acropolis. The best known among them are the sanctuary (and theater) of Dionysos (the god of wine, but also of dramatic performances), and the sanctuary of Asklepios and Hygieia (the doctor-god of the Greek world and his daughter "Health"). Other sacred places included the shrine of the Nymphe (the Bride), and temples of Themis, Isis, and Aphrodite Pandemos ("of all the People").

The producers (*choregi*) of victorious dramatic and choral performances in honor of Dionysos dictated *choregic monuments* in or near the sanctuary of Dionysos to commemorate the occasion, and several examples have been excavated on the South Slope (e.g., Thrasyllus Monument, Nikias Monument). Perikles sponsored the construction of an *odeion* or music hall next to the theater in

the 5th century B.C., and Herodes Atticus financed the construction of another in the 2nd century A.D. King Eumenes II of Pergamon built a large, 2-story stoa on the South Slope in the 2nd century B.C., apparently importing both architects and materials from his home in Asia Minor (western Turkey).

When most people think of the Acropolis, they probably envision, first and foremost, the temples of Athena (the Parthenon, the Erechtheion, and the temple of Athena Nike) on the top of the citadel. But it is important to realize that the slopes of the Acropolis were also home to many sanctuaries that played vital roles in the religious lives of the ancient Athenians. Some of these cult places, especially on the South Slope, received monumental, architectural embellishments (for example, the sanctuary and theater of Dionysos, the sanctuary of Asklepios). But many shrines on the slopes were much simpler in nature, of the sort that scholars sometimes call "rustic", and were places where divinities of nature, fertility, and healing were worshipped on a less monumental and more personal level.

This type of "popular" religion is attested vividly on the **North Slope** of the Acropolis, where many shrines were nestled among the steep cliffs, caves, and pathways. For example, at the northwest corner of the North Slope, Apollo, Pan, and (probably) the Nymphs were worshipped in shallow caves. The Klepsydra Spring House, mentioned in Aristophanes' *Lysistrata* (910-913) and other ancient literary sources, was also probably sacred to a nymph (originally called *Empedó*). Farther to the east, Eros and Aphrodite had an open-air sanctuary. Evidence for other shrines is provided by numerous rock-cut niches for the dedication and display of offerings to gods whose names we do not know. The sacred spots on the slopes of the citadel were connected by an ancient path, called the *Peripatos*, that circled the Acropolis and intersected the Panathenaic Way at the western approach. It is also likely that most (if not all) of the North Slope was within the sacred area at the foot of the Acropolis known as the *Pelargikón*.

The **East Slope** of the Acropolis is an area that has not (yet) been the focus of a great deal of archaeological investigation. Early travelers and explorers noted, of

course, the very large and prominent East Cave that forms such a distinctive landmark and speculated that it must have been used as a sanctuary in antiquity. (One early -- and incorrect -- hypothesis was that it was the City Eleusinion). The interior of the East Cave was briefly explored by O. Broneer in 1936, but it was found that the earth had been disturbed in (relatively) modern times and that no ancient levels were preserved. Outside of the cave, Broneer located a rock-cut bedding for an ancient stele. On the steep cliff north of the stele bedding, Broneer also discovered some rock-cut steps leading to a rectangular bedding, probably for an altar, demonstrating that the area did have some importance in antiquity.

In 1980, an ancient, inscribed stele was discovered a good distance downslope from the East Cave. The inscription dates to the 3rd century B.C., and records honors awarded by the Athenians to a priestess of the heroine Aglauros. The inscription also specifically states that the stele was to be set up "in the shrine of Aglauros". Since the stele was found intact and still attached to its base, G. Dontas argued that it was still in its original location and that the Aglaureion was on the East Slope. Until the discovery of this inscription, almost all scholars had thought that the shrine of Aglauros was on the North Slope (the most popular candidate was at the old Mycenaean Fountain). If the "true Aglaureion" was on the East Slope, then the location of several other unexcavated shrines (such as the Anakeion) attested in ancient literary sources as being near the Aglaureion must also be shifted to the east. We also know from Herodotus that the Persians scaled the Acropolis rock from somewhere near the Aglaureion when they captured and destroyed the citadel in 480 B.C.

English Renaissance

The Gothic style was created for Suger, Abbot of St.Denis, the Renaissance for the merchants of Florence, bankers to the kings of Europe. This term means the re-introduction of Classic architecture all over Europe in the fifteenth and sixteenth centuries. It is in the atmosphere of the richest of Southern trading republics that about 1420 the new style appeared. The Renaissance developed in Florence for thirty or forty years, before other cities of Italy, let alone foreign countries, began to understand its meaning. At that time the style in the Netherlands was a Flamboyant Late Gothic; in England it was Perpendicular, though the cities of Flanders and the City of London were socially of a similar structure.

It appeared in England in the early sixteenth century. According to Alberti's theoretical writings, the very essence of beauty is "the harmony and concord of all the parts achieved in such a manner that nothing could be added or taken away or altered except for the worse". Such definitions make one feel the contrast of Renaissance and Gothic most sharply.

In Gothic architecture the sensation of growth is predominant everywhere. The height of piers is not ruled by the width of bays, nor the depth of a capital, or rather a cap, by the height of the pier. The addition of chapels or even aisles to parish churches is much less likely to spoil the whole than in a Renaissance building. For in the Gothic style motif follows motif, as branch follows branch up a tree.

One could not imagine a donor in the fourteenth century ordering, as Pope Pius II did when rebuilding the cathedral of his native town (renamed Pienza after him), that no one should ever erect tombs in the church or found new altars, or have wall-paintings executed, or add chapels, or alter the colour of walls and piers. For a Gothic building is never complete in that sense. It remains a live being rebuilt by generation after generation. And as its beginning and end are not fixed in time, so they are not in space. In the Renaissance style the building is an aesthetic

whole consisting of self-sufficient parts. The relation of height and width in one place of the building corresponds to that of another place there. The position of every detail is determined. No shifting is possible.

The Romanesque style is a style in which the adding of clearly defined spatial units is essential. How then can the difference in principle be formulated between a Norman and a Renaissance church? Walls are equally important in both, while the Gothic style always tries to make them less important. But a Romanesque wall is inert. If it is ornamented, the exact place where decoration is used is not important. One hardly ever feels that a little more or a little less ornament, or ornament shifted to a slightly higher or slightly lower position, would make a great difference. In the Renaissance building this is not so. The walls appear active, with decorative elements which in their sizes and arrangement follow laws of human reasoning. It is this humanizing that makes a Renaissance building what it is. Arcades are more open than they had been, the graceful columns have the beauty of animate beings. In different countries and at different times some terms have different meanings. One should not confuse the three following terms: classic, classical and classicist. Classical applies to anything inspired by, or copied from, the style of Antiquity, classic to the short moments of perfect balance achieved by many styles. When we say of a work of art that it is a classic, we mean that it is perfect of its kind. If classic is the term meaning that rare balance of conflicting forces which marks the summit of any movement in art, and if classical is the term for anything belonging to or derived from Antiquity, what then is classicist? A definition is far from easy. Neither classic nor classicist are terms which mean historic styles such as Romanesque, Gothic, and Renaissance. They coincide rather with aesthetic attitudes. But aesthetic attitudes change with historic styles as a rule and the two sets of terms can often be co-ordinated. In England even not long ago the term Renaissance was used to cover the art from the fifteenth to the early nineteenth century. But there had been so many fundamental changes of style during these more than three hundred years that on the Continent, it was divided up into Renaissance and Baroque. In the early twentieth century a new name was

introduced: Mannerism, a name which was not specially created, but which had already been used to characterize certain schools of sixteenth-century painting. If balance and harmony are the chief characteristics of the High Renaissance, Mannerism is its very reverse; for it is an unbalanced art.

The early Renaissance had rediscovered Antiquity and copied details. The High Renaissance was in its use of Roman forms hardly more accurate. Classicism is imitation of Antiquity and even more of the classic moment of the Renaissance. The attitude culminated during the late 18th and early 19th centuries, in that stage of Classicism, which is on the Continent often called Classicism pure and simple, but which in England goes under the name of Classical Revival. The idea of copying a whole antique temple exterior (or a whole temple front) for Western use is the quintessence of classicism. At the beginning of the 20th century Mannerism became the term for a specific historic style in art, the post-Renaissance style of the 16th century, particularly in Italy. The same process had taken place about forty years earlier with regard to Baroque. Baroque had originally meant odd, especially of odd shape. It was therefore used to describe an architectural style which to the classicist appeared to use odd, extravagant shapes, that is the style of Italy during the 17th century. Then in the eighties of the last century it lost its negative meaning and became a neutral term to describe the works of art of that century in general.

English Renaissance architecture may be divided as follows:

Early Renaissance: Elizabethan (1558-1603) Jacobean (1603-25).

Late Renaissance: Stuart (1625-1702) Georgian (1702-1803).

Architectural glossary.

Aisle - Subsidiary space alongside the body of a building, separated from it by columns, piers or posts. Also (especially Scots) projecting wing of a church, often for special use, e.g. by a guild or by a landed family whose burial place it may contain.

Acropolis - Greek citadel sited prominently above the rest of a city. A citadel-Athens; Greek highest polis, a city.

Altar - An elevated place or structure, block or stone, or the like on which sacrifices were offered.

Apse - Semicircular or polygonal end of an apartment, especially of a chancel or chapel. In classical architecture sometimes called an exedra.

Arcading - rows of arches supported on columns, free-standing or attached to a wall (blind arcade).

Arch - A curved structure so built that the stones or other component parts support each other by mutual pressure and can sustain a load, of the foot, the part from head to toes of the body structure, normally having an upward curve.

Array - A repetitive series of similar components.

Base - lower part of built structure: the lower part of a built structure such as a wall, pillar, or column.

Basilica - The most slender and ornate of the three main classical orders. It has a basket-shaped capital ornamented with acanthus foliage.

Bay - Division of an elevation or interior space as defined by regular vertical features such as arches, columns, windows etc.

Beam - A structural member that resists load which bend it. Beams also include joists and girders.

Byzantine - A style which originated at Byzantium (Constantinople), the Eastern capital of the Roman Empire, in the 5th century, spreading around the Mediterranean and, with Eastern (Orthodox) Christianity, from Sicily to Russia in

later centuries. It developed the round arches, vaults and domes of Roman architecture but eschewed formalized classical detail in favour of lavish decoration and ornament of emblematic and symbolic significance. Introduced to late 19th- and early 20th-century Britain as an alternative to Gothic, usually for church architecture; often called Neo-Byzantine.

Capital - Head or crowning feature of a column or pilaster.

Cloisters - Roofed passage between a chapel of a monastery and the monks quarters.

Colonnade - A range of columns placed at regular intervals: a similar row, as of trees.

Colossal order - In classical architecture, an order whose height is that of two or more storeys of the building to which it is applied. Also called a giant order.

Corinthian - The most slender and ornate of the three main classical orders. It has a basket-shaped capital ornamented with acanthus foliage.

Cornice - Projecting moulding running along the top of a building, an arch or a column.

Cupola – (lit. dome): Especially, a small dome on a circular or polygonal base crowning a larger dome, roof, or turret. Also (Scots) a small dome or skylight as an internal feature, especially over a stairwell.

Dome - A structure raised above a large building, usually hemispherical, a large cupola.

Drum - Circular or polygonal wall that supports a dome.

Elevation - Drawing of one aspect of a planned building in the vertical plane.

Enrichments - The carved decoration of certain classical mouldings.

Exterior - Outer, outward, external.

External wall - An outer wall of a building not being party wall even though adjoining to a wall of another building and also means a wall abutting on an interior open space of any building.

Façade - Exterior front or face of the building, the appearance presented to the world.

Finial - a slender piece of stone used to decorate the tops of the merlons

Foundation - The part of the structure, which is in direct contact with and transmitting loads to the grounds.

Frieze - a horizontal band which runs above doorways and windows or below the cornice. The frieze may be decorated with designs or carvings.

Gallery - An intermediate floors or platform projecting from a wall of an auditorium or a hall providing extra floor area, additional seating accommodation etc. Long thin room, also in a church, an upper floor overlooking the nave.

Greek Doric - A version of the simplest and plainest of the three main classical orders, featuring a frieze with triglyphs and metopes. A Greek Doric column has a thin spreading convex capital and no base to the column. Compare Roman Doric

Interior decoration - The construction and furnishing of the interior of a building.

Ionic - One of the orders of classical architecture, distinguished in particular by downward- and inward-curling spirals (called volutes) on the capital of the column.

Joists - Horizontal timbers laid in parallel to support the floor of a building.

Landscape - Portion of land that the eye can comprehend in a single view.

Lancet Window - Thin, pointed window typical of the Early English style of Gothic.

Loggia – (Italian): A gallery or room with regular openings along one main side, sometimes free-standing.

Metropolis - The capital of a country.

Minaret - Thin tall tower attached to a mosque, from which a muezzin calls to the faithful to prayer.

Mosaic - A kind of work in which designs are formed by small pieces of coloured marble, glass and anything composed of piecing together different materials

Mosque - Mohammedan place of worship.

Mullion - Vertical spar dividing a window or any other opening.

Open Space - An area forming an integral part of the site, left open to sky.

Pagoda - An eastern temple, esp. in the form of many storied, tapering tower.

Palazzo - Italian, palace): used for any compact and ornate building like a large Italian town house, usually classical in style.

Parapet - A low wall or railing built along the edge of a roof or a floor.

Pedestal - The support of a column, statue, vase.

Pediment - In classical style the low pitched gable above the entablature; since Renaissance times, any roof end.

Peristyle - A range of columns around a building or a square or court with columns all around.

Pier - The mass of stone work between the openings in the wall of a building, the support of an arch, bridge, gate pillar.

Pilaster - A square column, partly built into, partly projecting from a wall.

Pillar - Free-standing upright member of any section, not conforming to one of the classical orders.

Porch - A building forming an enclosure or protection for doorway, a portico or colonnade, a veranda.

Portico - A porch with the roof and frequently a pediment supported by a row of columns. Porticoes are described by the number of columns, e.g. distyle (two), tetrastyle (four), hexastyle (six), octostyle (eight). A **prostyle portico** has columns standing free. A portico **in antis** has columns on the same plane as the front of the building. **Blind portico**: the front features of a portico applied to a wall; also called a **temple front**.

Post Modern - Contemporary form of Architecture described as 'more a spirit than a style' that features especially patterned brick works, pitched roofs, turrets and round windows.

Pylon - A gateway of an Egyptian temple.

Reinforced concrete - Concrete that is strengthened by the insertion of rods of steel, wire mesh or strands of glass reinforced plastic or similar materials.

Rococo - Final phase of Baroque style, involving light and often naturalistic ornamentation.

Roof - Top covering of a building, a ceiling, upper covering of a dwelling.

Shaft - body of column: the main body of a column, between the capital and base

Shelter - A structure that shields or protects, esp. against weather: a place of refuge, retreat, or temporary lodging in distress: protection.

Space frame construction - The use of high tech materials to construct buildings which enclose large areas without internal support; tension and elasticity are the principles mostly involved.

Spandrel - Triangular section of masonry above the junction of two arches in the sequence.

Spire – narrow tapering structure topping something: a tall narrow pointed structure on the top of a roof, tower, or steeple.

Storey - The portion of a building included between the surface of any floor and the surface of floor next above it, or if there be no floor above it then the space between any floor and ceiling next above it.

Terrace - A raised flat place; the flat roof of the house.

Timber - large wooden building support: a large piece of wood, usually squared, used in a building, e.g. as a beam.

Tower - A lofty building, standing alone or forming part of another.

Turret - A small tower on a building or a structure, rising above it, a tower.

Tuscan - One of the orders of classical architecture, a simpler variant of Roman Doric.

Urban - Belonging to a city, town like as opposed to rural character.

Vault - Arched ceiling or roof, usually in brick or stone.

Vernacular - In architecture, of traditional and indigenous historical style.

Volute - Spiral scroll carved on the capital of an Ionic column.

Wicket - A small gate, a small door or gate forming part of a large one.

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